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General Editor :
B. J. Sandesara,
M.A., Ph.D.,
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VOL. I

A DESCRIPTIVE BIBLIOGRAPHY OF THE PRINTED TEXTS OF THE PĀÑCARĀTRĀGAMA

VOL. I

By

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FOREWORD

Two authoritative texts of the *Pāñcarātra* system, viz. the *Jayākhya Saṁhitā* (G.O.S., no. 54, 1931, reprinted in 1967) and the *Paramasaṁhitā* (G.O.S., No. 86, 1940) are published earlier by the Oriental Institute.

It is a matter of privilege to publish now a *Descriptive Bibliography of the Printed Texts of the Pāñcarātra Āgamas* prepared with scholarly precision and meticulous care by Professor H. Daniel Smith.

This *Descriptive Bibliography* .. makes the general contents of the numerous texts surveyed available *for the first time* to all English-reading scholars including even many Sanskritists unable to read such scripts as the Grantha or Telugu, and to whom, until now, even a number of the texts described here were inaccessible.

This presentation of such a significant number of *Pāñcarātra* texts decisively expands the known spectrum of literature generally referred to as '*āgama*' and '*tantra*' from the limited scope heretofore and popularly associated with the sensational, so-called "left-handed" practices to a clearer and more comprehensive view that '*āgama*' and '*tantra*' should rightly and much more representatively be understood in the Indian tradition to include the more conventional, so-called "right-handed" tāntric and āgamic practices which, indeed, cut across Hindu piety and practice at all levels.

Although the initial impression may be that this work is relevant only to those engaged in the study of Śrī-Vaiṣṇavism, it must not be overlooked that it provides an important source-book for all the scholars seeking to reconstruct the historical and doctrinal development of Indian theistic thought in general. This synoptic and panoramic presentation of these thirty texts will be used by researchers particularly where matters of *Vaiṣṇava* history are at stake, but not less in matters pertaining to practical religion and to studies of Indian religious literature.

Professor Smith's work, ambitious as it is, still represents only thirty of the texts of the extensive *Pāñcarātra* tradition, focusing only on those titles already in print. Still there is much more for textually-oriented scholars to do —there are scores of texts and fragments yet to be collected, collated, edited and studied—and we must be grateful to the author of this work for indicating throughout the volume, in his notes and comments, where much of this most fundamental work yet to be done must commence.

Moreover, Professor Smith's work generously provides help and assistance to others out of his own expertise. The format of this volume makes this quite

clear: those wishing to find more information on any topic in the texts which he presents are clearly informed, through precise citations by *adhyāya*-chapters and *śloka*-verses, exactly where they may turn to in the original, primary text materials.

I trust that this book will be profitably used by all students of Hindu religion and religious practices.

I take this opportunity to thank the University Grants Commission and the Government of Gujarat for jointly giving financial aid towards the publication of this volume.

Oriental Institute, Baroda
January 30, 1975

B. J. Sandesara
Director

PREFACE

The Story behind this Volume

I first became aware of the literature of the *Pāñcarātrāgama* in October of 1956. That was when I happened to come across F. O. Schrader's *Introduction to the Pāñcarātra*...quite by accident in the library at Yale University. I was still a graduate student at the time, casting about for a dissertation topic. What struck me then, awakening an interest that has stayed with me to this day, was Schrader's meticulous concern for the recovery of the " lost " Sanskrit texts of the neglected *Pāñcarātrāgama* corpus, and his generous advice to future scholars regarding areas in the field of *Pāñcarātra* studies that had yet adequately to be explored. I had, that autumn afternoon, inadvertantly discovered not only a field sufficiently focused for my dissertation purposes, sufficiently rich for subsequent research, but also—and more importantly—I had encountered and recognized a *spirit* and *quality* of scholarly inquiry that has ever since prompted me in my own attempts to venture further and deeper into the " ocean " of *Pāñcarātra* literature.

It is now almost twenty years since that chance event. As I look back over what has subsequently transpired I am tempted to invest what has occurred with an orderly progression. In fact what seems really to have happened in the years immediately following 1956 was the result of a series of (for the most part, happy) accidents.

My adviser, Professor Norvin Hein of the Divinity School at Yale University, encouraged me to pursue my newly-found interest. With his help I secured a Foreign Areas Training Fellowship from the Asian and Near Eastern Studies Program of the Ford Foundation to undertake field studies in India on a project to survey the history and literature of the *Vaiṣṇava*s of South India. In my initial trip to India, then, during 1957-58, I explored in some depth one specific area suggested by Schrader, a topic of greatest interest to me at that point of my studies, namely, the materials in the *Pāñcarātra* literature dealing with temple construction.* In 1960 a Ph.D. degree was awarded by Yale University for my dissertation that resulted from that first study, a work focusing on the ritual associated with the construction of temples for *Pāñcarātra*-oriented worship, entitled " The Temple-building Activities of the *Śrīvaiṣṇava*s of South India according to available extant *Pāñcarātrāgama* texts with special reference to the *Pādma Tantra*. "

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* F. O. Schrader, *Introduction to the Pāñcarātra and the Ahirbudhnyasaṁhitā*, Adyar, Adyar Library, 1916, p. 26. See item No. 6 there.

It was during that first visit to India that I met Professor V. Raghavan. I had gone to Madras in order to work at the Adyar Library and Research Centre where, some forty years before, Schrader had done his research and writing. It turned out to be a fortuitous coincidence, I felt, that one of the world's most eminent Sanskrit scholars—Dr. Raghavan—should also live in Madras and, in fact, be closely associated with some of the many scholarly enterprises of the Adyar Library and Research Centre. It was not long until we met.

During the early phase of our relationship, I suspected that Professor Raghavan was trying to discourage me from following out my interests in *Pāñcarātra* studies. I surmised that he may have been doing this because he was apprehensive in regard to what he could only consider was my defective background in Sanskrit training. As a matter of fact, when I first mentioned to him my proposal to study the special features of Vaiṣṇavite temple architecture from all available *Pāñcarātra* primary sources, he advised against it, saying that such a subject was not only too broadly based but that it was not well conceived for other reasons as well since, except for images, the basic architectural elements of temples, Śaivite or Vaiṣṇavite, were much the same. I recall that, at that point, he spoke to me of the *Vaikhānasa āgama* works which, he quite accurately pointed out, were at least limited in number; nor had they until then, at least, been studied even to the extent that the texts of the *Pāñcarātra* had been.* And, he even personally took me to Tirupati and introduced me to the great *Vaikhānasa āgama* scholar, R. Parthasarathi Iyengar, with whom I spent several very helpful sessions examining under his guidance the literature of the other āgamic branch of *Śrī-vaiṣṇava* literature, the *Vaikhānasa* texts. But it may have been that Dr. Raghavan was, in his own way, testing my motivations and my sincerity. For, when he observed that my interests continued to remain primarily with the *Pāñcarātra* materials, in due time he became my champion and sponsor.

I should not fail to mention here that, also during that first trip to India and at about the same time, I also met Paṇḍit V. Krishnamacharya of the Adyar Library staff. He was, in 1959, to publish a critical edition of the *Lakṣmī Tantra* and later, in 1969, a critical edition of the *Sanatkumāra-saṁhitā*.§ He graciously sat with me for some weeks, explaining to me certain intricacies of *Pāñcarātra* thought as he found them in the "*jñāna-pāda*" portions of several

* This situation has since changed, at least insofar as American Indological studies are concerned, by the impressive work that has been undertaken by Professor G. R. Welbon of the University of Pennsylvania, Philadelphia (U.S.A.).

§ Both works have been published in the Adyar Library Series, number 87 and 95 respectively, and are discussed, *infra*, in the present volume.

works he knew so well. Also, by this time, the staffs at the Adyar Library and at the Madras Government Oriental Manuscripts Library had become friendly towards me and were proving increasingly helpful to me in many ways, not the least of which was responding to my needs and interests by finding manuscripts in which I might seek out specific passages pertinent to *prāsāda*, the topic which I had originally been sent to India to study.

My perseverence had by then manifestly won the approval of Professor Raghavan. He put me in touch with some highly skilled men, scholars as much at home with English as with Sanskrit, and men familiar with the various scripts in which the printed books and unpublished manuscripts of the *Pāñcarātra* texts were transmitted.* Among these were T. Srinivasacharya, *Mīmāṁsā Śiromaṇi*, Assistant Professor of Sanskrit, Pachaiyappa's College, Madras (Ret'd.); T. K. Venkateshwaran, now a Professor on the faculty at Detroit University (U.S.A.), but then on the staff of the Sanskrit Department of Presidency College, Madras; and R. N. Sampath, currently Curator of the Madras Government Oriental Manuscripts Library, but then a junior member of the staff of the Sanskrit Department, also at Presidency College, Madras. Each of these gentlemen spent countless hours with me locating titles, then ascertaining with me the approximate contents of texts available in the libraries of Madras City. And, it was with T. K. Venkateshwaran that I made my first tour outside of Madras City in search of manuscripts not available in the local libraries—a practice that continued on subsequent visits to India in later years and one that has added significantly to our present resources for the study of *Pāñcarātra* literature.‡ As it turned out, although Mr. Venkateshwaran was to emigrate from India to the United States, I was fortunate to be able to work with both Messrs. Srinivasacharya and Sampath on those subsequent visits I was to make to India in my continued study of *Pāñcarātra* literature, doctrines and practices.

I left Madras in June 1958 not to return again until the summer of 1962. In the meantime I finished my dissertation, already cited, received the Ph.D. degree and obtained a teaching post in the Department of Religion at Syracuse University (U.S.A.). My academic duties there kept me from moving vigorously ahead in my specialized, *Pāñcarātra* studies; nor were there adequate resources for doing such research in either the United States of America or in

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* Specifically, in addition to the "standard" Devanāgari script, the somewhat less familiar Telugu script, and the decidedly less familiar Grantha script.

‡ Valuable materials were found with the help of co-operative personnel at the Kendriya Sanskrit Vidyapeetha in Tirupati, The Saraswati Mahal Library in Tanjore, and by correspondence at The Oriental Institute at Baroda. Additionally, the owners or managers of the following personal collections also contributed copied texts or data to the project : Singamayyangar Library in Srirangam, Sri Krishna Bhattar's Collection in Srirangam, and Śrī Periyathiruvadi Bhatter's Collection at Srivaikuntham.

Europe even had the time been available to me. My new colleagues at Syracuse University understood the situation, fortunately, and encouraged me to plan a return to India at an early date. And it was a senior professor from the School of Journalism at Syracuse University, Professor Roland Wolseley, now retired, himself an author of several works pertaining to journalism in India, who in 1962 nominated me and supported my subsequent application to the Lilly Foundation Program for .Post-Doctoral Research in Religion, enabling me to win a travel and research grant to return to India; and others of my colleagues at the University voted that additional financial assistance, in the amount of onehalf of my normal academic year salary, be paid me despite my absence from campus duties so that I might undertake another year of research in India.

When I returned to Madras in August of 1962 I immediately sought out Professor Raghavan. He gave me a warm welcome, and took a keen and paternal interest in my continuing search for otherwise unnoticed manuscripts *Pāñcarātra* pieces. In this, he made it possible for me to consult some of the materials going into the *New Catalogus Catalogorum of Sanskrit and Allied Manuscripts* which he was then directing at the University of Madras. He also outlined to me some of the work then being planned for long-range research programs in India—for example, *Āgama-kośa* the project which he, as the then-chairman of the Kendriya Sanskrit Vidyapeetha at Tirupati, had organized, and the intention of which was to produce a Dictionary and Thesaurus of *Āgamas Pāñcarātra*, *Vaikhānasa* and Śaivite. Thus duplication of efforts was circumvented, lines of communication between myself and other scholars in India with similar interests were initiated. He was also instrumental in arranging for an invitation to be made to me to attend the 1962 Ilayathangudi Vidvat Sadas convened by His Holiness Jagadguru Śrī Chandraśekharendra Sarasvati Śrī Śaṅkarāchārya Swāmigal of Śrī Kāñcī Kāmṭkoṭi Peetam. His Holiness of Kāñcī graciously received me, blessed me in my work, and gave me a new enthusiasm for my studies. His notice of my " labour of love, " as He called it, resulted in many doors, formerly closed to me, opening up thus facilitating my work immensely. Because of that invitation, further, I came into contact with a large number of *Āgama* and *Pāñcarātra paṇḍit*s and *arcaka*s from the leading temples in South India who had gathered at the Conference before His Holiness and discussed—with me in their midst—topics of the *āgama* traditions. Several of the individuals with whom I came in contact then have since become good and valued friends.

Speaking of friends, it was still early during my second period in India that Dr. Raghavan put me in contact with two gentlemen who have ever since continued to be invaluable informants, trusted collaborators, and among my most intimate friends. The first of these is K. K. A. Venkatachari, B.O.L., *Śiromaṇi, Vidvān, Sāhityaratna*, then on the teaching staff of the Vaishnava

College, Madras, and, more recently, Director of the Ananthacharya Research Institute, located in Bombay ; the second is Dr. M. Narasimhachary, M.A.,Ph.D., then a student under Professor Raghavan at the University of Madras, but now an Assistant Professor and Research Supervisor, Sanskrit Department, Vivekananda College, Madras, the author of the scholarly study on *Yāmuna* and editor of a critical edition of the *Āgamaprāmāṇya*.* With their help during the succeeding months I was able to bring to print what had earlier provided the textual basis for my Ph.D. dissertation, the first ten chapters of the "*kriyāpāda*"-section of the *Pādma-saṁhitā* ; that publication, issued in 1963 by the Rathnam Press in Madras, is called *Pāñcarātraprāsādaprasādhanam* [200 pp.]. And during that same period I also kept regular reading schedules with each of them independently so that, with their combined help I got through in detail the bulk of the texts that comprise the present Bibliography.

During this same period I came to be acquainted with another student of Dr. Raghavan's, Mrs. Seetha Padmanabhan, who had, under Profesror Raghavan's direction as early as 1953, been working on *Pāñcarātra Āgama* texts and who, later, was to produce a critical edition of the *Pāñcarātra* text, *Śrīpraśna-saṁhitā*.† Several informal conversations with her proved to be fruitful because she drew my attention to some details I might otherwise have ignored.

My leave period ran out, and I again went back to the United States. But there were still texts I had not yet read, and I knew I would have to return to India at the earliest possible date. I was once more at my job at Syracuse University and, until 1967, I was to be immersed in my teaching duties to the extent that..as before..I was unable to do any new work in *Pāñcarātra* studies.

It had by that time become clear to me that the materials which I had so laboriously been recovering from the texts should somehow, some way, be shared with others. I felt increasingly that the resources for understanding certain reaches of sectarian Hindu piety in these documents were too rich and informative to keep to myself. Accordingly, during the interim years between 1963 and 1966, I corresponded with Professor Raghavan and, in one of my early letters, suggested that some of my research findings should be published. I pointed out that most of the materials I had examined in the literature of the *Pāñcarātrāgama*—both in printed texts and in unpublished manuscripts and fragments—were sufficiently unknown to deserve wider circulation. In order

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* *Contribution of Yāmuna to Viśiṣṭādvaita*, Madras, Prof. M. Rangacharya Memorial Trust, 1971 ; *Āgamaprāmāṇya*, critically edited with an Introduction in English, Baroda, Gaekwad's Oriental Series.

† Published as Number 12 in the Kendriya Sanskrit Vidyapeetha Series, Tirupati, Kendriya Sanskrit Vidyapeetha, 1969. See description, *infra*.

that what I had might be shared with other scholars, I proposed the publication of a detailed bibliography of all the texts I had to date been working on with the help of those already named. This project seemed to Dr. Raghavan too ambitious. He suggested limiting the texts to be covered in the proposed publication to those that were already in, or scheduled soon to be in, print. Further, he suggested expanding my notion of a bibliography, urging me to give in English extensive " descriptions, " chapter-by-chapter, of the contents of each work, condensing rather than attempting to translate. To all these suggestions I readily agreed and, in order to make the *précis* the more useful to future scholars interested in *Pāñcarātra* studies but unfamilliar with its canonical literature, I suggested adding to the condensation of each text a brief essay, " Introductory Remarks " concerning the particular title, its reputation in the corpus of canonical *Pāñcarātra* texts, and some observations about its general contents, notable stylistic features, doctrinal peculiarities and current popularity among *arcakas*. In addition, I suggested appending at the end of each condensation brief " Critical Notes " which would, in each case, indicate in a few lines problems found in the work of a text-critical nature, suggestions for further research, and data found in the text useful for attempting to date it. Thus the design of the present Bibliography came to be formulated.

The time was ripe, then, to return to Indian in order to get the materials ready for a printer and in order to complete the examination of the several additional texts I had not yet read. For those purposes I applied to the American Institute of Indian Studies for travel and maintenance monies for ten additional months in India as an A.I.I.S. Faculty Research Fellow during 1966-1967. My application was strongly endorsed by, among others, Professor Raghavan. The award was made and, with the permission of the administration at Syracuse University, I returned to Madras for a third time.

Until I met him once again in person in Madras during the summer of 1966, I had not wished to broach the subject to Professor Raghavan of his explicit and more visible collaboration in this publication project. But when I met him he seemed to have anticipated my most ardent hope, and he agreed to write an extended " Introduction " not only to the publication itself but to include in his lengthy essay a review of the entire canon of the *Pāñcarātrāgama*, in the process assessing its place and stature within the framework and historical development of Sanskrit literature in general. This is promised for a volume to supplement the present one, to be published as a companion volume to it in the near future, and containing in addition to Dr. Raghavan's greatly anticipated " Introduction " my own index-cum-glossary already containing almost 5000 precise references to important topics found in the printed texts.

Here, I must acknowledge my gratitude to the Oriental Institute at Baroda for offering to publish this Bibliography as part of its prestigeous Gaekwad

Oriental Series. It seems to me fitting that the publishers of *Jayākhya-saṁhitā* (G.O.S., Vol. 54, 1931; re-issued 1967) and of *Parama-saṁhitā* (G.O.S., Vol. 86, 1940) should commit themselves further to the field of *Pāñcarātra* studies by undertaking to bring out this present work.

The story is reaching its conclusion. It may be noted that during the very busy months of 1966-67, in addition to working on the completion of the press copy for the volume now in hand, I found myself happily involved in a number of other enterprises, all directly or indirectly related to *Pāñcarātra* studies. I wrote and directed, later edited and narrated, a series of eleven 16 mm./color documentary films designed for use in American schools and colleges; in at least three of those films has been depicted what has its firm foundation in, and was during location shooting in fact guided by, certain *Pāñcarātra* texts. The technical adviser for that filming project was my close associate, K.K.A. Venkatachari, already mentioned. In the course of our moving about Tamil Nadu State to seek out various authentic locales for filming, Mr. Venkatachari and I used every opportunity to seek out unique manuscripts of the *Pāñcarātra* tradition. As a result we were able to locate, read and identify as genuine or apocryphal some 104 titles, when added to the already known texts; Mr. Venkatachari later translated the details of my notes on all these texts into Tamil, and this work was published in 1967 by Hoe & Company, Madras, in Tamil as *Pāñcarātra Nulvillakam* (112 pp.). This book was the premier publication of a Society Mr. Venkatachari and I jointly founded in 1967 with several other scholars interested in *Pāñcarātra* studies; the Society, called "Pāñcarātra Pariśodhana Pariṣad" (Pāñcarātra Research Society), is dedicated to the promotion and publication of *Pāñcarātra* studies, and to the preservation of *Pāñcarātra* texts. Mr. Venkatachari and I also undertook another publication during those months, in collection of all pertinent passages from available *Pāñcarātrāgama* texts concerned with the creation of images of *Śrīvaiṣṇava* deities. The result of our efforts was *A Sourcebook of Vaiṣṇava Iconography*, and this was produced as the second volume in the publication series sponsored by the Pāñcarātra Pariśodhana Pariṣad (Madras, 1969, 306 pp.). Since the central portions of this present Bibliography went to press, a third publication has been released by the Society, Volume One of a two-volume issuance of *Pādma-saṁhitā*, under the able guidance of Mrs. Padmanabhan and Mr. Sampath, both already referred to; until now this important text has been available only in Telugu characters, and this publication makes it available in the more widely-known *Devanāgarī* script. The basic text upon which the new version is based is described, *infra*, and bibliographical data concerning it and preceding versions• will be found elsewhere in this volume in the "Summary Bibliography"

By the time I left India in August, 1968, all the press copy for the present Descriptive Bibliography was finished and handed over to Professor Raghavan. He had generously agreed to serve as director of the publication and as supervisor of the proof-reading and of all other details too cumbersome for me to attempt to manage via. intercontinental post. And, as any responsible editor would do, he has extended his attention to countless details.* The delays in releasing this volume to the public have been occasioned by factors beyond the control of any one person connected with the project, and seem almost natural in these days of economic constraints and other difficulties. But the delays have not been without this happy outcome : the release of the present volume at this time permits me to write these words while once again in India.

For, I am, as I write these words, in India on my fourth visit. Once more I am the recipient of a grant from the American Institute of Indian Studies. Once more I am here with the endorsement and support of my generous colleagues at Syracuse University. And, once more, my energies are to be concentrated on work pertaining to what is in hand, more specifically to the projected, second (or supplementary) volume to contain, in addition to Dr. V. Raghavan's lengthy "Introduction", my own extensive index and glossary of important topics encountered in the texts described in the present volume. The bulk of double-checking the accuracy of the citations to the texts is now done, and all that remains for me to do is to finish the press copy to be handed over to the publishers of the Gaekwad Oriental Series at the Oriental Institute in Baroda. An early publication date of that companion volume to this one is expected.

The story behind this volume, and its companion supplement that is to follow, would not be complete if I were not to describe the hope that inspires all who have in any way participated in the project. It is the fond hope of all concerned that this *Descriptive Bibliography of the Printed Texts of the Pāñcarātrāgama*, with all its resources for reference in its final form, will provide a useful tool for Indological scholars; that it will certify to the mind of the uncertain that such āgamic texts as these deserve more serious consideration than they have heretofore received by Indologists; and that it may provide a stimulus for those who know nothing at all of this literature to learn more about it, perhaps to bring a future generation of scholars well beyond where we now stand.

Those whose help was crucial

If my sense of indebtedness to Dr. V. Raghavan is not already abundantly apparent, I wish to make my gratitude to him perfectly clear. I could not have

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I am particularly mindful, for example, of his editorial emendations to my original copy for *Śeṣa-saṁhitā* (*q.v.*), notably chs. 22-31, 35-63; also chs. 3, 15-17, 20-21.

continued in my work without his encouragement at many places; the present publication could not have reached the form in hand without his detailed and painstaking labors at several significant points. Yet, quite obviously, others, too, played exceedingly important roles in the project.

Specifically, Dr. M. Narasimhachary read with me the following texts: *Agastya* I and *Agastya* II, *Bharadvāja* I, *Īśvara* II, *Jayākhya*, *Kapiñjala*, *Kāśyapa* I and *Kāśyapa* II, *Mārkaṇḍeya*, *Parāśara*, *Sanatkumāra*, *Śāṇḍilya*, *Śeṣa*, *Viṣvaksena*, *Viśvāmitra*, and *Viṣṇu*, Mr. K.K.A. Venkatachari read with me the following: *Hayaśīrṣa*, *Jñānāmṛtasāra*, *Nāradīya*, *Pādma*, *Paramapuruṣa*, *Puruṣottama*, and *Viṣṇutilaka*. T. Srinivasacharya read with me these texts: *Aniruddha*, *Bharadvāja*, II *Bṛhad Brahma*, *Īśvara*, I *Lakṣmī*, *Parama*, and *Sāttvata*. And R. N. Sampath read with me the *Ahirbudhnya*, *Pārameśvara*, *Pauṣkara*, and *Śrīpraśna saṁhitās*. I am indebted to them for their help, and for my part I have tried to transmit the materials as faithfully and as accurately as possible. And, to all the institutions, libraries and foundations mentioned in the preceding pages, a special expression of gratitude is due here. Each has been, in some particular way, crucial to the project.

I plead indulgence from my working colleagues mentioned above, and from all readers, for the errors of various kinds that have inadvertantly remained behind in this final, published form. For these I am alone responsible. I have supplied an "Errata List" (*q.v.*) in order to correct those mistakes which, were they left unremarked, might misinform the reader or otherwise create undue confusion. No attempt has been made, however, to call attention to unimportant spelling errors and inconsistencies resulting from different usages prevailing between English and American spellings, to printers' lapses, or to other minor mistakes—which, in all cases, are remarkably few in number.

The Design of this Volume

The design of this volume is simple and straight-forward. The thirty texts examined are arranged in alphabetical order according to the Sanskrit scheme. The central portion of each entry, labelled "DESCRIPTION OF CONTENTS", is the chapter-by-chapter condensation into English of the contents of the Sanskrit text. *Śloka* numbers are furnished to assist in locating specific passages for those who wish to consult the original texts. Occasionally in the condensations technical terms are retained when rendering them into more precise English equivalents seemed either awkward or disputable; sometimes, in especially important or controversial instances, the resort was to put the technical term in brackets, but more often the solution was to employ hyphenation with an English link-term. Chapter titles are normally those found in their respective colophons. *Śloka*-counts, as given with each chapter, may be used as general indicators of the degree of detail to be found in that chapter.

As already explained earlier, and as will be obvious by a glance at the "TABLE OF CONTENTS" (*q.v.*), the description of each text is preceded by some "INTRODUCTORY REMARKS" and followed by brief "CRITICAL NOTES".

Although each entry commences with bibliographic information, the fact that this matter is dispersed throughout the volume suggested the desirability of consolidating all titles with their respective publication data into one listing. That "SUMMARY BIBLIOGRAPHY" will be found at the end of these pages, and that listing also attempts to indicate new editions that have been issued since the central parts of this volume went to press. Particular attention is called to the following titles, printed versions of which have appeared in the interim years since I read them in their earlier published forms or in their unpublished manuscript traditions: *Īśvara*, *Jayākhya* [re-issue], *Nāradīya*, *Pādma*, *Mārkaṇḍeya*, *Lakṣmī* [English translation], *Viśvāmitra*, *Viṣvaksena*, and *Hayaśīrṣa*.

I wish to dedicate this volume to all those who have in the past, do now at present, and will in the future work on matters pertaining to *Pāñcarātra* and allied *āgama* literature. This I do in the earnest expectation that such work will make an incalculable contribution to our growing understanding of the extra-ordinary vitality and wide-ranging concerns of theistic Hinduism through the ages.

Madras,
January, 1975

H. Daniel Smith

SUMMARY BIBLIOGRAPHY

The following list brings together bibliographical data otherwise dispersed throughout the book. In addition to consolidating and emending those data, it endeavors to bring the list of printed Pāñcarātrāgama texts up-to-date by including those titles that have been released since the central portions of this volume went to press. The new editions, reprints and recent translations ‡ are marked by an asterisk (*), proposed publications with a dagger (†).

AGASTYA-SAṂHITĀ [II] [Agastya-Sūtīkṣṇa-saṃvāda]

(i) *AGASTYA-SAṂHITĀ*

Editor : Vaiṣṇavarāmanārāyaṇadāsa.

Published by Seth Chotilal Lakṣmīchand Bookseller, Ayodhya, printed at Jain Press, Lucknow, 1898.

1, [134 × 2 =] 268, 5 pp. [*Devanāgarī* script]

(ii) *AGASTYA-SAṂHITĀ*

Editor : Kamalakrishna Smṛtitīrtha.

[Publisher unknown, printer unknown], Calcutta, 1910.

[?] pp. [*Bengali* script]

(iii) *AGASTYA-SAṂHITĀ*

Editor : [rare book, unavailable ; not known].

[Publisher unknown, printer unknown], Mysore, 1957.

[?] pp. [*Kannada* script]

ANIRUDDHA-SAṂHITĀ

ANIRUDDHA-SAṂHITĀ

Editor : A. Srinivasa Iyengar.

Published by editor, Mysore, 1956.

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‡ As of early 1975 there were still only three texts available in English translations, namely, *Jñānāmṛtasāra*, *Parama*, and *Lakṣmī*. Of these, only the *Parama-saṃhitā* text may be considered a typical example of the extant Pāñcarātra corpus as a whole. See, *infra*, descriptions, remarks and notes concerning each work.

23, 208, 5 pp. + 1 plate. [*Devanāgarī* script]

Contents—Foreword in English by editor—Introductory essay in Sanskrit by editor—Text in Sanskrit.

AHIRBUDHNYA-SAṂHITĀ

(i) *AHIRBUDHNYA-SAṂHITĀ* [2 volumes]

Editor : M. D. Rāmānujācārya, under the supervision of F.O. Schrader.

Adyar Library, Madras, 1916.

2 v. I : 74, 288 pp. ; II : 6, 485 pp. [*Devanāgarī* script]

Adyar Library Series No. 4.

Contents—Prefatory note in English by Johan van Manen—Introductions in Sanskrit by editor and by T.A.T. Kumāratāthācārya—Critical text with notes and gloss by editor in Sanskrit—Index in Sanskrit.

(ii) *AHIRBUDHNYA-SAṂHITĀ* (2nd edn., revised) [2 volumes]

Editor : M. D. Rāmānujācārya, under the supervision of F.O. Schrader, revised by V. Krishnamacharya.

Adyar Library and Research Centre, Madras, 1966.

2 v. I : 18, 3 2 pp.; II : 410 pp. [*Devanāgarī* script]

Adyar Library Series No. 4.

Contents—Preface in English by Radha Burnier (original prefatory note and introductions omitted in this edition]—Table of contents in Sanskrit—Critically edited text with notes by editor in Sanskrit—Index in Sanskrit.

ĪŚVARA-SAṂHITĀ [11]

(i) *ĪŚVARA-SAṂHITĀ*

Editor : Pārthasārathi Iyengar.

Printed at Sadvidyā Press, Mysore, 1890.

4, 547 pp. [*Telugu* script]

(ii) *ĪŚVARA-SAṂHITĀ*

Editor : P. B. Anantacharya Swami.

Printed at Sudarśana Press, Conjeevaram, 1923.

4, 667 pp. [*Devanāgarī* script]

Śāstramuktāvali Series No. 45.

†(iii) *IŚVARA-SAṂHITĀ*

[Proposed new critical edition in *Devanāgarī* script by V. Swaminathan utilizing above printed editions plus variant readings from six manuscripts from various places, accompanied by "*Sāttvatārthaprakāśikā*", a commentary by Alasinga Bhattacharya, also critically edited; to be published by Kendriya Sanskrit Vidyāpeetha, Tirupati. No details available re: publication target date.]

KAPIÑJALA-SAṂHITĀ

(i) *KAPIÑJALA-SAṂHITĀ*

Editors: Rāghavācārya and Gopālācārya.

Published by editors with assistance of T. Subbarao, printed at K.C.V. Press, Cuddapeh, 1896.

6, 90 pp. [*Telugu* script]

(ii) *KAPIÑJALA-SAṂHITĀ*

Editors: P. Sītārāmānujācārya and G. C. Śrīnivāsācārya.

The Publication of the Literary Pride of India [-No. 1]. [1932?]

48, 10, 36, 156, 4 pp. + plates. [*Telugu* script]

Contents—Introduction in Telugu by editors jointly—Detailed tables of contents, text with variant readings, two appendices in Sanskrit.

(iii) *KAPIÑJALA-SAṂHITĀ*

[At least one other version is reported to have been printed, that one from A. G. Press in *Telugu* script, Vijayawada (and/or Dehalepur), 1930-1931. Not seen: no other data on editor, publisher, contents.]

KĀŚYAPA-SAṂHITĀ [1]

KĀŚYAPA-SAṂHITĀ

Editor: Śrī Yathiraja Sampathkumaramuni of Melkoṭe.

Published by editor, printed at the Kabeer Printing Works, Triplicane, Madras, 1933.

2, 4, 2, 28, 4, 144, 20 pp. [*Devanāgarī* script]

Contents—Foreword in English by G. R. Josyer—Introduction in Sanskrit by M. Cakravartī Tirumalācārya and A. Śrīnivāsasvāmī—Detailed table of contents by editor—Text with variant readings.

JAYĀKHYA-SAṂHITĀ

(i) *JAYĀKHYA-SAṂHITĀ*

Editor: Embar Krishnamacharya.

Oriental Institute, Baroda, 1931.

78, 47, 454 pp. + chart, diagram. [*Devanāgarī* script]

Gaekwad's Oriental Series, Vol. 54.

Contents—Foreword in English by B. Bhattacharya—Sanskrit introduction by editor—Critical text—Indices.

*(ii) *JAYĀKHYA-SAṂHITĀ*

2nd edition (reprint); with an additional foreword to the second edition by B. J. Sandesara [remainder duplicated by photo offset process].

Editor: Embar Krishnamacharya.

Oriental Institute, Baroda, 1967. [*Devanāgarī* script]

2, 78, 47, 454 pp. + 2 diagrams.

Gaekwad's Oriental Series, Vol. 54.

JÑĀNĀMṚTASĀRA-SAṂHITĀ [" NĀRADAPAÑCARĀTRAM "]

(i) *THE NĀRADA PAÑCHA RĀTRA IN THE ORIGINAL SANSCRIT*

Editor: Rev. K. M. Banerjea.

Asiatic Society of Bengal, Calcutta, 1865.

9, 371 pp. [*Devanāgarī* script]

Bibliotheca Indica Series, Vol. 38.

Contents—Introduction to the Narada Pancha Ratra by editor in English—Text in Sanskrit.

(ii) *NĀRADAPĀÑCARĀTRA WRITTEN BY MAHARISHI NĀRADA.*

Editor: Śrīnāthacandra Śiromaṇi.

Published by Saṃvādajñānaratnākar Press (owned by Bhuvanchandra Vasāka), Calcutta, 1887.

" Available at Bombay with Saṃskṛta Pustakālaya, Kalbadevi Road, Bombay, with Paṇḍit Jyeṣṭhārām Mukunda "

3, 362 pp. [*Devanāgarī* script]

Contents—Table of contents—Text in Sanskrit.

(iii) *ŚRĪ NĀRADA PAÑCARĀTRAM : THE JÑĀNĀMṚTASĀRA-SAṂHITĀ*

Translator : Swami Vijnanananda.

Panini Office, Allahabad, 1921.

8, 256, 16 pp. [English translation]

Sacred Books of the Hindus, Vol. 23.

(iv) [Photo offset reprint of the above entry, "(iii)," of recent date in 1970's. No details of publisher, distributor.]

NĀRADĪYA-SAṂHITĀ

NĀRADĪYA-SAṂHITĀ.

Editor: Raghava Prasad Chaudhary.

Kendriya Sanskrit Vidyapeetha, Tirupati, 1971.

14, 13, 583 pp. + diagrams, charts. [*Devanāgarī* script]

Kendriya Sanskrita Vidyapeetha Series No. 15.

Contents—Sanskrit introduction by editor—Detailed table of contents —Critical Text with notes—Appendices.

PARAMA-SAṂHITĀ

PARAMA-SAṂHITĀ

Editor and translator: S. Krishnaswami Aiyangar.

Oriental Institute, Baroda, 1940.

47, 208, 230, 2, 14 pp. [*Devanāgarī* script, and English translation]

Gaekwad's Oriental Series, Vol. 86.

Contents—Sanskrit foreword by S. Rajagopalacharya—Detailed table of contents in Sanskrit—Critical Text in Sanskrit—Index in Sanskrit —Preface, introduction and translation.

PARAMAPURUṢA-SAṂHITĀ

PARAMAPURUṢA-SAṂHITĀ

Editors: P. Sītārāmānujācāryulu and G. C. Śrīnivāsācāryulu.

The Publication of the Literary Pride of India, Bhadrācalam. [1938 ?]

8, 8, 8, 29, 158 pp. incl. 2 plates. [*Telugu* script]

The Publication of the Literary Pride of India, No. 4.

Contents—Preface in Telugu by chief editor—Detailed table of contents—Text with variant readings and gloss—Appendices.

PARĀŚARA-SAṂHITĀ

PARĀŚARA-SAṂHITĀ

Editor: K. K. Raghavacharya.

Printed by editor at Vāgīśvarī Press, Bangalore, 1898.

9, 153 pp. [*Telugu* script]

Contents—Detailed table of contents—Text with marginal sub-headings.

PĀDMA-SAṂHITĀ / PĀDMA TANTRAM

(i) *PĀDMA TANTRAM*

Editor: S. Parthasarathi Ayyangar.

Printed by editor at Sadvidyā Press, Mysore, 1891.

649 pp. [*Telugu* script]

(ii) *PĀDMA TANTRAM*

Editor: S. Parthasarathi Ayyangar.

Printed by the editor at Sadvidyā Press, Mysore, 1912.

4, 649 pp. [*Telugu* script]

[Appears to be a reprint of preceding entry, " (i). "]

(iii) *PĀDMA-SAṂHITĀ*

Volume Two.

Editor: Ethiraja Sampatkumara Ramanujamuni.

Published by editor, printed at G.R.C. Press, Madras, 1924.

68, 526 pp. + 1 plate [*Telugu* script]

Contents—Detailed table of contents in Sanskrit—Text with variant readings of " Caryāpāda "

(iv) *PĀDMA-SAṂHITĀ*

Volume One.

Editor: Ethiraja Sampatkumara Ramanujamuni.

Published by editor, printed at V. Naid and Co., Bangalore, 1927.

42, 336 pp. + 2 plates [*Telugu* script]

Contents—Preface in Sanskrit by editor—Detailed table of contents—Text with variant readings of " Jñānapāda, " " Yogapāda, " and " Kriyāpāda. "

(v) *PĀDMA-SAṂHITĀ*

Editor: [no name appears; evidently a companion volume to " (vii), " below, therefore produced from a previous edition, dated " 1887 "].

Printed at Coronation Press, Mysore. [1961 ?]

88 pp. [*Telugu* script]

Contents – Text in Sanskrit of " Jñānapāda " and " Yogapāda ".

*(vi) *PĀDMA-SAṂHITĀ*

[Second Part (?).]

Editor: G. R. Josyer.

Published by G. R. Josyer, The International Academy of Sanskrit Research, Mysore, 1969.

[300 pp. reported : not seen] [*Telugu* script]

Contents—Text in Sanskrit of " Jñānapāda ", " Yogapāda " [same as entry " (v), " above] and " Kriyāpāda "—Index.

(vii) *PĀDMA-SAṂHITĀ*

Third Part.

Editor: [no name appears, but stated to be a reprint of an 1887 edition].

Published by G. R. Jyautisika, International Academy of Sanskrit Research, printed at Coronation Press, Mysore, 1965.

2, 32, 538 pp. + 1 plate [*Telugu* script]

Contents—Text in Sanskrit of " Caryāpāda. "

(viii) *PĀÑCARĀTRAPRĀSĀDAPRASĀDHANAM : A PAÑCARĀTRA TEXT ON TEMPLE-BUILDING*

Editor: H. Daniel Smith.

Published by editor, printed at Rathnam Press, Madras, 1963.

28, 200 pp. + 2 plates [*Devanāgarī* script]

Contents—Detailed table of contents—Acknowledgements—Foreword in English by editor—Introduction in Sanskrit by T.S.M. Varadarāja-bhaṭṭar, Chief-Arcaka, Śri Varadarājaswamy Temple, Kañcīpuram—Critical Text in Sanskrit with notes and gloss in English by editor of chs. 1-10 of " Kriyāpāda. "—Bibliography describing in English texts used by editor—Corrigenda.

(ix) *PĀDMA-SAṂHITĀ*: PART ONE

Editors: Mrs. Seetha Padmanabhan and R. N. Sampath.

Published by Pāñcarātra Pariśodhana Pariṣad, Madras, 1974.

14, 14, 216, 61, 56 pp. illustrations, fold-out, color insert.
[Devanāgarī script]

Pāñcarātra Pariśodhana Pariṣad Publication Series No. 3.

Contents—Table of contents in English—Acknowledgements in English—Foreword in English by R. N. Sampath—Introduction in English by Mrs. Seetha Padmanabhan—Detailed table of contents of text in Sanskrit—Sanskrit text of "Jñānapāda," "Yogapāda," and "Caryāpāda" with variant readings by editors—Index in Sanskrit—Appendices with charts, diagrams, tables, line-drawings.

PĀRAMEŚVARA-SAṂHITĀ

PĀRAMEŚVARA-SAṂHITĀ

Editor: Śri U. Ve. Govindācārya.

Published by editor, printed at Śrī Vilāsam Press, Śrīraṅgam, 1953.

2, 8, 34, 5, 4, 30, 64, 286, 4 pp. + 3 plates. [*Devanāgarī* script]

Contents—Preface in English by S. Krishnaswami Iyengar—Preface in Sanskrit by editor—Detailed table of contents in Sanskrit—Text with notes—Addenda both front and back including many lists in Sanskrit, charts, over fifty diagrams by editor.

PURUṢOTTAMA-SAṂHITĀ

PURUṢOTTAMA-SAṂHITĀ

Editor: P. Sītārāmācārya.

The Publication of the Literary Pride of India, Bhadrācalam, 1932.

48, 8, 198, 38, 54 pp. + 4 plates. [*Telugu* script]

Contents—Various letters, notices, notes in Telugu inserted front and back of central text—Sanskrit text with variant readings.

PAUṢKARA-SAṂHITĀ

PAUṢKARA-SAṂHITĀ: ONE OF THE THREE GEMS IN PANCHARATRA.

Editor: H. H. Śrī Yatirāja Sampatkumāra Rāmānujamuni of Melkoṭe.

Published by A. Śrīnivāsa and M. C. Thirumalachariar, Bangalore, 1934.

2, 8, 22, 272, 2 pp. [*Devanāgarī* script]

Contents—Foreword in English by T.E. Satakopacharya—Introductory matters, table of contents and compilation of authoritative quotations by editor in Sanskrit—Text in Sanskrit with variant readings, notes by editor.

BṚHAD-BRAHMA-SAṂHITĀ

(i) *BṚHAD-BRAHMA-SAṂHITĀ*

Editor : [title page not available].

[Publisher and Printer unknown], Banaras, 1909.

[?] pp. [*Devanāgarī* script]

(ii) *BṚHAD-BRAHMA-SAṂHITĀ*

Editor : [no mention on title-page or elsewhere].

Śrīveṅkateśvara Nilaya Press, Tirupati, 1909.

8, 276 pp. [*Telugu* script]

(iii) *BṚHAD-BRAHMA-SAṂHITĀ*

Editor : Venegavkar Sankar Sastri.

Ānandāśrama Press, Poona, 1912.

179 pp. [*Devanāgarī* script]

Ānandāśrama Sanskrit Series No. 68.

BHĀRADVĀJA-SAṂHITĀ[11]

(i) *BHĀRADVĀJA-SAṂHITĀ*

Editor : [known copies all lack title-page ; name unknown].

[Publisher unknown], printed at Sadvidyā Press, Mysore, 1894.

[?], 133 pp. [*Telugu* script]

(ii) *NĀRADAPAÑCARĀTRA* (*BHĀRADVĀJA-SAṂHITĀ*)

Editor : Khemarāja Śrīkṛṣṇadāsaśreṣṭhī.

Published by editor, printed by Veṅkateśvara Steam Press, Bombay, Saṃvat 1962/Śaka 1827 [= 1905 ?].

4, 212 pp. [*Devanāgarī* script]

(iii) *BHĀRADVĀJA-SAṂHITĀ*

Editor : [rare book, unavailable ; name unknown].

[Publisher unknown], printed at Anand Press, Madras, 1912.

[?] pp. [*Devanāgarī* script]

(iv) *BHĀRADVĀJA-SAṂHITĀ*

Editor: Pañcanadīya Vedānta Govindācārya Miśra.

Published by editor, Calcutta, 1922.

[?] pp. [*Devanāgarī* script]

Contents—Text with notes—Commentary by editor in Hindi.

MĀRKAṆḌEYA-SAṂHITĀ

MĀRKAṆḌEYA-SAṂHITĀ

Editor: C. V. Seshacharyulu.

Published by Executive Officer, Śrī Lakṣmīnarasiṃhasvāmivan Devasthānam, Yadagirigutta, A. P.; printed at Tirumala-Tirupati Devasthānam's Press, Tirupati; 1975.

[?], 252, [?] pp. [*Devanāgarī* script]

Contents—Editor's Foreword in Sanskrit—Acknowledgements in English—Introduction in Sanskrit—Text in Sanskrit with variant readings and critical notes by editor—Appendices (2)—Indices (4)—Errata.

LAKṢMĪ TANTRA

(i) *LAKṢMĪ TANTRA*

Editor: Iyyam Aiyengar of Maṇikarṇikā.

Published by Śriraṅgapattnam Pārthasārathi Aiyengar, printed at Sadvidyā Press, Mysore, 1888.

22, 246 pp. [*Telugu* script]

(ii) *LAKṢMĪ TANTRA: A PĀÑCARĀTRA ĀGAMA*

Editor: V. Krishnamacharya.

Adyar Library and Research Centre, Madras, 1959.

8, 55, 324 pp. [*Devanāgarī* script]

Adyar Library Series, Vol. 87.

Contents—Preface in English by Ann Kerr—Sanskrit introduction by editor—Detailed table of contents in Sanskrit—Critical text with gloss by editor—Appendices.

*(iii) *LAKṢMĪ TANTRA: A PĀÑCARĀTRA TEXT*

Translator: Sanjukta Gupta.

Published by E. J. Brill, Leiden, 1972.

36, 398 pp. + 3 fold-out charts [English translation]

Contents—Detailed table of contents—Introduction by translator—Text in translation with notes—Indices.

VIŚVĀMITRA-SAṂHITĀ

* *VIŚVĀMITRA-SAṂHITĀ*

Editor : Undemane Shankara Bhatta.

Kendriya Sanskrit Vidyapeetha, Tirupati, 1970.

40, 480 pp. + illustrations, charts. [*Devanāgarī* script]

Kendriya Sanskrita Vidyapeetha Series No. 13.

Contents—Introduction in Sanskrit by editor—Detailed table of contents in Sanskrit—Critically edited text with notes by editor with 4 illustrations—Appendices (including indices and 4 fold-out charts).

VIṢṆU-SAṂHITĀ

VIṢṆU-SAṂHITĀ

Editor : T. Gaṇapati Śāstrī.

Trivandrum University, Trivandrum, 1925.

10, 249, 6 pp. [*Devanāgarī* script]

Trivandrum Sanskrit Series No. 85.

VIṢṆUTILAKA-SAṂHITĀ

VIṢṆUTILAKA-SAṂHITĀ

Editor : K. I. Rāghavācārya and Vājapeyam Kṛṣṇa Śāstrī.

Published by the editors, distributed by Bangalore Book Depot, Bangalore, 1896.

16, 231 pp. [*Telugu* script]

VIṢVAKSENA-SAṂHITĀ

* *VIṢVAKSENA-SAṂHITĀ*

Editor : Lakshmi Narasimha Bhatta.

Kendriya Sanskrit Vidyapeetha, Tirupati, 1972.

6, 17, 479 pp. + illus. [*Devanāgarī* script]

Kendriya Sanskrita Vidyapeetha Series No. 17.

Contents—Foreword in Sanskrit by editor—Table of contents in Sanskrit—Critically edited text with notes—Indices and line-drawings, diagram.

ŚĀṆḌILYA-SAṂHITĀ

(i) *ŚĀṆḌILYA-SAṂHITĀ* : *BHAKTI-KHAṆḌA* [Parts One and Two]

Editor : Ananta Sastri Phadake.

Published by Government Sanskrit Library, Benares, 1935/1936.

2 v. I : 6, 124 pp. ; II : 50, 170, 4 pp. [*Devanāgarī* script]

The Princess of Wales Saraswati Bhawana Texts No. 60 (pts. 1, 2).

Contents—Introduction in Sanskrit by editor—Text with notes—Indices and charts.

(ii) *ŚĀṆḌILYA-SAṂHITĀ*

Editor : [book not seen : details unknown].

[Publisher not known], Bombay, 1887.

[?] pp. [*Devanāgarī* script]

Contents—" Fifth Khaṇḍa " of fifteen chapters.

ŚEṢA-SAṂHITĀ

ŚEṢA-SAṂHITĀ

Editor : L. Śrīnivāsācārya.

Published by Mysore Dharmasaṃsthā, Mysore, 1935.

10, 231 pp. [*Devanāgarī* script]

Contents—Preface in Kannada by editor—Table of contents in Sanskrit—Text in Sanskrit.

ŚRĪPRAŚNA-SAṂHITĀ

(i) *ŚRĪPRAŚNA-SAṂHITĀ*

Editor : G. Rāmasvāmi Bhaṭṭācārya.

Published by editor, Printed at Maṅgalavilāsa Press, Kumbhakonam, 1904.

4, 152 pp. [*Grantha* script]

(ii) *ŚRĪPRAŚNA-SAṂHITĀ*

Editor : Mrs. Seetha Padmanabhan.

Kendriya Sanskrit Vidyapeetha, Tirupati, 1969.

14, 4, 96, 522 pp. [*Devanāgarī* script]

Kendriya Sanskrita Vidyapeetha Series No. 12.

Contents—Foreword in English by V. Raghavan—Introduction in English by editor—Detailed table of contents in Sanskrit—Critically edited text with notes—Addenda (incl. charts, lists, index).

SANATKUMĀRA-SAṂHITĀ

* *SANATKUMĀRA-SAṂHITĀ OF THE PĀÑCARĀTRĀGAMA*

Editor: V. Krishnamacharya.

Adyar Library and Research Centre, Madras, 1969.

25, 534 pp. [*Devanāgarī* script]

Adyar Library Series, Vol. 95.

Contents—Foreword in English by V. Raghavan—Detailed table of contents in Sanskrit—Critically edited text with notes—Index.

SĀTTVATA-SAṂHITĀ

SĀTTVATA-SAṂHITĀ

Editor: P. B. Anantācārya.

Published by editor, printed at Sudarśana Press, Conjeevaram, 1902.

8, 287 pp. [*Devanāgarī* script]

" Śāstramuktāvali " No. 15.

HAYAŚĪRṢA-SAṂHITĀ

(i) *HAYAŚĪRṢA-SAṂHITĀ* : " *ĀDI-KĀṆḌA* " [Volume One and Two.]

Editor: Bhuban Mohan Sānkhyatīrtha.

Published by Varendra Research Institute, Rajshahi (East Bengal/ East Pakistan) [Bangladesh], 1952/1956.

2 v. I : 12, 88, 4 pp. ; II : 6, 120, 2 pp. [*Devanāgarī* script]

Contents—Foreword in English by Dines Chandra Bhattacharya—Table of contents in English [v. 1]—Introductory note in English by Kshitis Chandra Sarkar [v. 1]—Critical text with notes and variant readings [chs. 1-14 v. 1]—Prefatory note in English by Kshitis Chandra Sarkar [v. 2]—Critical text with notes and variant readings [chs. 15-44, v. 2].

*(ii) *HAYAŚĪRṢA-SAṂHITĀ* : " *ĀDI-KĀṆḌA* "

Editors: Kali Kumar Dutta and Kalyan Kumar Dasgupta.

Published by Asiatic Society of Bengal, Calcutta, 1975/6.

[?], 140, [?] pp. [*Devanāgarī* script]

Bibliotheca Indica Series.

Contents—Introductory materials in English by editors—Critically edited text with notes—Appendices.

†(iii) *HAYAŚĪRṢA-SAṂHITĀ*: "*SAṂKARṢAṆA-KĀṆḌA*"
†(iv) *HAYAŚĪRṢA-SAṂHITĀ*: "*SAURA-KĀṆḌA*"
†(v) *HAYAŚĪRṢA-SAṂHITĀ*: "*LIÑGA-KĀṆḌA*"

Dr. Kali Kumar Dutta, co-editor of "(ii)," above, has finished critical text of these; scheduled to be published by Asiatic Society of Bengal at an unspecified future date.

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A
DESCRIPTIVE BIBLIOGRAPHY OF
PĀÑCARĀTRA ĀGAMAS

Introductory Remarks:

The name of the ancient sage Agastya has been attached to works of many different types in an effort to lend them authority or to suggest their antiquity. Even a cursory inspection of the entries in the *New Catalogus Catalogorum* under "Agastya" (Vol. I)[1] and "Āgastya" (Vol. II)[2] will confirm the fact that there is a bewildering miscellany of works so titled. Indeed, both contributors to the present volume in hand have written separate articles attempting simply to describe and distinguish the works called "Agastya Saṃhitā" deposited at the Adyar Library in the first instance and at the Madras Government Oriental Manuscripts Library in the second instance.[3] We are concerned here only with the title "Agastya Saṃhitā" belonging to the Pāñcarātra corpus of literature. The following Pāñcarātra works name a text called "Agastya" as one among the canonical titles constituting the Pāñcarātrāgama: Kapiñjala, number 13 in a list of 100 titles; Pādma, 76/108; Puruṣottama, 68/106; Bhāradvāja[I], 15/103; Viśvāmitra, 84/108; and Viṣṇu T.[4], 112/154.

Our description under this title will be in two parts,[5] because there are two texts that must be noted—one "apocryphal," the other "authentic"—both to be considered for all practical purposes as Pāñcarātrin. Because the "apocryphal" text must necessarily be secondary to the "authentic" text of the same name, we shall refer to it as "Agastya S.[II]" and to the primary work as "Agastya S.[I]" To ensure against confusing the two, we shall further designate the "apocryphal" work, which has gone through several printed versions, and which will therefore be described first, as the "Agastya-Sutīkṣṇa-saṃvāda"; the "authentic" work, which we have been able to reconstruct only in some dispersed manuscript traditions, we shall further designate as the "Agastya-Brahma-saṃvāda."

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1 Edited by Dr. V. Raghavan, University of Madras, Madras, 1949.

2 Edited by Dr. V. Raghavan, University of Madras, Madras, 1966.

3 See *The Adyar Library Bulletin*, I, pt. 3, pp. 92-95 and XXVII, pts. 1-4, pp. 1-17, for articles by V. Raghavan and H. Daniel Smith respectively. See also an article by B. Bhattacharya in JBORS, XXII. ii. 111-115.

4 *Viṣṇu Tantra*, a work in manuscript only, to be distinguished in all subsequent canonical listings from the published *Viṣṇu Saṃhitā* (*q. v.*).

5 Dual entries will be encountered also under *Īśvarasaṃhitā* and *Bhāradvājasaṃhitā* (*q. v.*).

AGASTYA-SAṂHITĀ[II] (Agastya-Sutīkṣṇa-Saṃvāda)
[Index Code: Agst[II]]

PRINTED EDITIONS

(a) Lucknow, 1898.
(b) Calcutta, 1910 (Bengali)
(c) Ayodhya, n.d. (Nāgarī)
(d) Mysore, 1957 (Kannada)

This " apocryphal " work has been published in four editions and has been accepted by many as the genuine " *Agastya-saṃhitā* " named in the canonical lists of the Pāñcarātrāgama canon. In fact it is a relatively late work[1] of the Rāma cult, with no internal evidence marking it as distinctively Pāñcarātra in character. That it has " passed " for generations as genuine simply witnesses to the level of indifferent scholarship which has been the lot of the Pāñcarātra branch of tantric Hindu literature for some three or four centuries past.

As it comes to us today, it is a work of some 34 medium-length chapters—even though some printed versions and several extant manuscript traditions preserve only 32 chapters.[2] In it Sūta narrates a dialogue between the sages Sutīkṣṇa and Agastya during the course of which dialogue a conversation between Śiva and Pārvatī is recorded. The whole deals with the worship of Rāma, Sītā, Lakṣmaṇa and Hanumān—with composition of mantras to them and the use of these mantras in worship taking the primary attention. Neither in philosophical orientation nor in practical details is there anything specifically Pāñcarātra about the work—unlike typical works of the canon. Details concerning *Dīkṣā*-initiation are simply of a generally Vaiṣṇava flavor (" Give this only to Vaiṣṇava-vabhaktas " at end of Ch. XVIII—not, as in typically Pāñcarātra works "...only to Pāñcarātras ") ; also the *ācāryalakṣaṇa* passages in ch. XXXIII specify only generally Vaiṣṇava qualities and, except that his shoulders should bear the marks of the discus and conch, there is nothing remotely to suggest that the work was intended as a manual of the Pāñcarātra school.

It has been, however, excerpted in some secondary collections of Pāñcarātra materials. For examples, a manuscript named *Pāñcarātra-saṃhitā* (MT.

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1 Chapters 6, 10-13, 16-18, 20, 26-28 and 32 are quoted by the 16th century jurists of Bengal, Govindananda and Raghunanda (according to NCC I, 20). This work may also have been quoted by Hemādri, thus taking its date back prior to the late 13th century. J.N.D. Farquhar in his *Outlines of the Religious Literature of India*, p. 190, places the composition of this work in the period between 550-900 A.D., a date that seems to us too early.

2 Some of the *mss.* available are MT. 5059 (34 chs.), MD. 5190 (33 chs.), MD. 2618 (inc. but giving ch. 35), MD. 5189 (inc.) and MD. 18914 (inc.); also Adyar TR. 1112, TR. 550, PM. 2967; and Baroda 5137, 7991, 6654c, 12760; privately owned mss. may also be found in Śrīraṅgam and elsewhere.

352)[1] contains extracts from chs. VIII and XVII; ch. XVIII is also represented in a manuscript named *Pāñcarātrāgama* (MT. 3257). Nonetheless, the work must be rejected as "authentic" and be considered instead "apocryphal" in regard to its canonicity.

अगस्त्यसंहिता²

AGASTYA-SAMHITĀ[II]

DESCRIPTION OF CONTENTS

(According to MT. 5059):

I शास्त्रावतार *Śāstrāvatāra* (30 śls.)

"The Transmission of the Teaching"

(Sūta narrates:) The scene is Sutīkṣṇa's hermitage on the banks of the Godavari River. There the divine sage Agastya comes, and Sutīkṣṇa takes the opportunity to ask how—despite all the efforts he has made by means of penances, sacrifices and gifts to no avail—he can cross over the ocean of *saṃsāra*. Agastya offers to tell the secret that Lord Śiva once told his wife when she asked him how mankind could escape delusion, sin and rebirth. Śiva's "secret" begins by saying that his *tamas*-infused way is a way of violence and destruction; those who follow him lead violent lives and are destroyed only to be reborn. Brahmā and Viṣṇu, however, being true to their dominating *rajoguṇa* and *sattvaguṇa* respectively, are in charge of creative and productive activities.

II मुक्त्युपायविचार *Muktyupāyavicāra* (25 śls.)

"Discussion of the Means of Liberation"

Pārvatī asks then, in view of the foregoing, whom mankind should worship in word and deed in order to achieve *mokṣa*. Śiva responds that Puruṣottama (*i.e.*, Nārāyaṇa) is the highest deity who alone can put an end to suffering existence, and who alone should be worshipped by all men in ways appropriate to their stations. Even mere meditation upon the Birthless One [*aja*] will assure men of *mukti*. So it has been laid down in the *purāṇas*—and so it is naturally understood and practiced by some few who are fortunate. They need follow only this *dharma* which itself fulfils all *prāyaścittas* and other expiatory efforts. All others, it is pointed out, must learn of the path of devotion from a *guru* (and practice their devotion as that *guru* directs).

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1 Catalogue abbreviations are mostly as used in the *New Catalogus Catalogorum*.

III भगवदवतार *Bhagavadavatāra* (31 śls.)

" The Incarnation (as Rāma) of the Lord "

Pārvatī asks, since meditation upon and worship of one particular aspect of the Lord brings salvation, which of Viṣṇu's many forms should be singled out? Śiva replies that the Supreme Viṣṇu, out of compassion [*sarvabhūtahite rata/bhaktānukampā*], took human form as Rāma, the son of Daśaratha. How this was accomplished was that some persons undertook serious penances [*tapas*] so that they might see the Lord directly, and by virtue of their penances Nārāyaṇa came down from His bed on Ādiśeṣa along with His retinue, and they all took earthly form. Nārāyaṇa became Rāma; Lakṣmī became Jānakī; Śeṣa became Lakṣmaṇa; Śaṅkha and Cakra became Bharata and Śatrughna; all the other deities became the monkey-hosts. Even a sinner who utters the name " Rāma " thrice will be saved! Since *tapas* undertaken such as by the sages mentioned can effect such marvellous results, all *tapas* is to be extolled.

IV मन्त्रप्राप्तिप्रकार *Mantraprāptiprakāra* (41 śls.)

" How the (six-syllable) *Mantra* was Received "

Pārvatī asks Śiva to explain what manner of devout meditation [*upāsanā*] it was that those sages engaged in, the effects of which brought Nārāyaṇa down into the form of Rāma and thus brought salvation within reach of all. Śiva explains that the sages mentioned before were led by Hiraṇyagarbha (= Brahmā) who, by means of that great penance [*tapas*] and praise [*stotra*] over a number of years, succeeded in seeing Nārāyaṇa; indeed, he was the first one to whom Nārāyaṇa appeared. Śiva then goes on to explain that when Nārāyaṇa appeared He offered to grant Brahmā whatever he wished. Hiraṇyagarbha—as the Creator of all the world and its beings—asked that he be given the instruction [*upāya*] by which he and his fellow sages, as well as all of sinful humanity, might achieve final beatitude [*mukti*]. Thereupon Nārāyaṇa gave to Hiraṇyagarbha a *mantra* of six syllables, along with other *mantras* and *yantras*—and at the very moment Hiraṇyagarbha heard the six-syllable *mantra* he was transformed into the Overlord [*sarvādhipatyam*] with omniscience, *etc.* Nārāyaṇa also instructed Hiraṇyagarbha to share the liberating knowledge with the other sages by instructing them also in the six-syllable *mantra*, the other *mantras* and *yantras*, that they too might be liberated. The instruction was this: just as any *mantra* has its receiving *ṛṣi*, its *devatā* to whom it is directed, its meter [*chandas*], its power [*śakti*] and its esoteric scope [*bīja*], so this *mantra* of six syllables has as its *ṛṣi* Brahmā, as its *devatā* Rāma, as its meter Gāyatrī, as its power *namaḥ* and as its scope " *a* " to " *ya* ". This is the best of all *mantras*. Further, if one offers all he has to Rāma, he will enjoy the things of this world as well as liberation in the next.

Having thus given the boon to Brahmā, Nārāyaṇa disappeared, says Śiva, leaving with Brahmā orders to spread the secret teaching [*upadeśa*] to the world at large. Brahmā and his fellow sages undertook to obey Nārāyaṇa's orders; this is how Brahmā came to be the preceptor of all mankind. Śiva concludes his story by advising Pārvatī to learn that same all important six-syllable *mantra, etc.*, in order to gain her own liberation.

V पार्वत्युपदेश *Pārvatyupadeśa* (46 ś's.)

"The Initiation of Pārvatī (into daily worship habits)"

Sutīkṣṇa asks Agastya what Pārvatī did then, and how Śiva went about helping her to learn the *mantra, etc.* Agastya replies that from that time on Pārvatī started to follow the secret truth of Hiraṇyagarbha [*hairyaṇyagarbhasiddhāntarahasya*] by emptying her mind of everything but thoughts of Rāma. But, he adds, so successful was Pārvatī's concentration that she became desireless, and this worried Śiva; for, so Śiva reasoned, their purpose within creation was to come together as *prakṛti* and *puruṣa* and produce progeny. How could this be accomplished when Pārvatī was meditating upon Rāma? So Śiva told Pārvatī that she must remain true to her nature as *prakṛti* and maintain the stance of a householder, of a person in this world and of this world: for, their ordained task together is to produce *devatās* and this task could be shirked by such one-pointed concentration on Rāma alone.

Pārvatī heeds her spouse's warning, and allows herself to be instructed in a discipline more in keeping with her daily duties. Śiva says that Pārvatī must daily worship Rāma with all attention to details. He adds that, while in this *kaliyuga* merely to chant the name of God could in itself be enough to end all evils, nevertheless she should collect all the necessary paraphernalia for worship —sandalpaste, flowers, *etc.* He repeats that mere concentration alone [*jñāna*] —without *dāna* and *homa*—is not enough for a householder to achieve liberation; both must go hand-in-hand. And, while indeed there may be other rules which apply to brahmacārins and sannyāsins, she must follow her own *āśrama*.

The worship of Rāma should be "*saguṇa*" and, if it is done with proper materials, it will yield all kinds of happiness here and hereafter.

VI तुलसीमाहात्म्य *Tulasīmāhātmya* (44 śls.)

"Eulogy of the *tulasī* ("basil") Plant"

Sutīkṣṇa notes that Agastya sips something from his palm and asks what it is he is doing when he ought instead to be explaining to him about *tulasī* plants. Agastya replies that the best of all flowers and leaves is *tulasī* because once (Bhū?...as) Tulasī did penance and received as reward Janārdana (*i.e.*, Nārāyaṇa) for her husband; just as Sītā is the beloved of Rāma so is *tulasī*

holiest to Him (Rāma). Whoever worships Rāma daily with *tulasī* leaf—no matter what his *āśrama*—goes to Brahman. Various ways of worshipping Rāma with *tulasī* leaf are then outlined, and their respective rewards [*phala*] are mentioned. Wherever *tulasī* plants grow along with other flowers, there Rāma and Sītā are believed to be present; those who grow these plants in their gardens will win immortality by this act alone. Those who sip only once water which has drenched a *sālagrāma*-stone and into which *tulasī* leaves have been dipped go straight to *mukti*. Further eulogies of the greatness of *tulasī* leaves and twigs witness to the plant's ability to give freely to all—irrespective of caste, sex, *etc.*—final beatitude. So great is it that even God Himself cannot count the greatness of *tulasī*, of *sālagrāma* and of the Ganges!

Whenever one worships with *tulasī* plant, one should accompany it with the six-syllable *mantra*—and to him only the highest good will come.

VII षडक्षरमाहात्म्य *Ṣaḍakṣaramāhātmya* (35 ślś.)

"A Eulogy of the Six-Syllable *Mantra*"

Sutīkṣṇa asks Agastya to tell him about the renowned six-syllable *mantra* that was revealed by Brahmā, and Agastya replies by telling a story. At Vāraṇāsi (= Benaras) all Śiva's devotees were once meditating upon him. Śiva knew, however, that this action would not win for them the *mukti* they sought. Searching about for an answer to this problem, he encountered Brahmā who had come to Vāraṇāsi for a visit, and so he asked him what could be done to help his (Śiva's) devotees. Brahmā, of course, tells him the secret doctrine [*upāya*] that had been given him from Rāma. Śiva receives this instruction in the six-syllable *mantra*—it is the moment of a solar eclipse along the banks of the Ganges—and he remains there for several years performing penance by means of *homa, dhyāna, etc.* Rāma, pleased by such devotion, thereupon came down to Śiva and offered him a boon. Śiva requests that Rāma grant to Śiva's devotees their long-sought emancipation; and, even as he is asking, his followers become one with Viṣṇu [*sarve jyotirmayāssantaḥ Viṣṇāveva layam gatāḥ*] Rāma offered Śiva another boon, and Śiva asks that all who die on the banks of the Ganges, whether naturally or unnaturally, be given the gift of *mukti*. Rāma agrees, even extending the condition to the smallest insects. Rāma adds that any who hear the six-syllable *mantra*, either from the lips of Brahmā or now from Śiva, will attain the highest. Also, whoever worships Him (Rāma) in an idol form using the six-syllable *mantra*, will achieve liberation.

Śiva takes it upon himself to ask a further boon; namely, that all who want to achieve liberation by learning the six-syllable *mantra* come to him in Benaras to get it. Rāma agrees, which explains why, ever since, Benaras has been the place of salvation [*muktikṣetra*] and why Śiva is called Saviour

[*muktida*]. Thus it is due to Viṣṇu's beneficence that all the merit gained by pilgrimage to other rivers can be got from the Ganges, and that all who live there until their death gain salvation. This is the truth; this is the truth [*satyam satyam*] !

VIII गुरुशिष्यलक्षण *Guruśiṣyalakṣaṇa* (38½ śls.)

" Requisites of a Preceptor and Initiate "

Sutīkṣṇa asks Agastya who was the first teacher of and the first initiate into the six-syllable *mantra* on this earth. The order was this : Brahmā to Visiṣṭha to Manu to Vedavyāsa, the last-named of whom spread this teaching on earth to his many disciples. One of these disciples, namely Śaunaka, was instructed first about the requisites of a good *guru* and of a good disciple, and told that only such are fit to receive the *mantra*. There follows an esoteric discussion describing how even parts of the *mantra* may be repeated to great benefit—*e.g.*, " Rām, " " Rāma, " *etc.*—and how by adding certain syllables one can produce other valuable *mantras*.

Although initiation into the *mantra* is open to persons of all castes, the instruction differs for each group. Nonetheless, as part of this initiation in all cases, a pot must be placed ritually inside a *yantra*-design.

IX यन्त्रलक्षण *Yantralakṣaṇa* (26 śls.)

" The Distinctive Characteristics of *Yantra*-Designs "

Sutīkṣṇa then asks about the *yantra*—how it is prepared, where placed, and why it is called by the name "*yantra*". Agastya explains that the word "*yantra*" suggests that we " fix " our minds on that (design), and by doing so our mind is " fixed " or " controlled. " Further, a *yantra*-design is filled up with *mantra* (-syllables), and Rāma is to be worshipped by means of this *yantra* full of *mantra*. Whenever He is meditated upon in a *yantra*-design along with Sītā, whatever wishes the worshipper has will be realized. As for the original form of the *yantra*-design, this was given by Brahmā—comprising six angles which enclose a circle within which are eight petal-divisions, themselves enclosing a rectangle—and it is beautiful to behold. Letters and mystic syllables are written in the spaces in prescribed ways. When Narasiṁha's abbreviation [*bīja*] and Varāha's abbreviation are also placed in the *yantra*-design along with the Rāma-*mantra*, the worshipper gains happiness in this world and the next. The *yantra*-design may be made of gold, silver or tree-bark, and it is to be worn inside a locket around the neck; thus it will put an end to all miseries, *etc.*

X पूजाविधान *Pūjāvidhāna* (43 śls.)

" Concerning the Daily Worship Rites (of Rāma) "

Agastya tells Sutīkṣṇa how to go about worshipping Rāma, the instructions being those originally told by Nārada to Vālmīki. The first step in *pūjā*

is when the *dvāraparivāras* are honored with *stotras* of praise—Gaṇapati, Bhānu, Vidhātā, Gaṅgā, Yamunā, Viṣvaksena, Garuḍa, *et. al.* This is followed by repetitions in various ways of the six-syllable Rāma-*mantra* (this being called " Rāmamāhātmyam "), and these bring great rewards to him who chants them daily. The rewards for such persons are briefly listed.

XI* भूतशुद्धि *Bhūtaśuddhi* (50 ślś.)

" Purification of the Spirits (before *pūjā*) "

Continuing his instructions, Agastya says that, further, before worshipping, one should purify himself bodily as well as internally in order to qualify as a worshipper. To do this purification, *yoga* is employed. Also, preliminary to worship, the instruments and objects used in worship are to be cleansed by *prokṣaṇa* and *kṣālana*. Only when such matters are taken care of will God be effectively worshipped; otherwise all the rites will be futile. Thereupon the *nyāsas* called *mātṛkā, keśavādi, tattva, mūrtipañjara, ṛsichhandas, mantradevatā*, and *ṣaḍaṅga* are done along with repetition of their mystic syllables, after which God is to be contemplated and acknowledged by offering everything one has to Him. His retinue is also (mentally) honored.

Next regular, external or liturgical worship [*bāhyapūjā*] is arranged for by securing a platform upon which a *maṇḍala*-design is disposed. The *maṇḍala*-design is to be of the eight-petalled lotus motif, surrounded by a rectangle and other designs. The finished *maṇḍala*-design is worshipped and a *siṃhāsana*-seat is placed on it and festooned, *etc.* While the ultimate benefits [*phala*] enjoyed by those who do *bāhyapūjā* are material prosperity, nonetheless it is normal at this point that folks gather around this center of worship and make joyful noises with music and song solely for the pleasure of Rāma.

For the (*bāhya-*) *pūjā* itself, flowers, *tulasī*, *etc.* are gathered, vessels with pure water are strategically placed, Vedic scholars are invited to be present, the worshipper spreads a tiger-skin and sits on it, and offers a garland to Rāma. Sandal-paste, other flowers, *etc.*, are then offered to the deity. A particular posture must be assumed when Vināyaka and others are worshipped. After the preceptor has been duly honored, the devotee then salutes the deity by clapping his hands thrice. The demons and demigods are pacified with *mantras*, and the five elements [*bhūtas*] are then purified also with *mantras*. This latter is what is known as " *bhūtaśuddhiḥ* "—without which all other rites like *japa* and *homa* are futile. Other purifications are also mentioned in regard to the worshipper's limbs; he purifies his feet by circumambulating God's temple, he purifies his hands by offering flowers, his ears by hearing divine stories, his lips by repeti-

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* A chapter unusually discursive in style, with no internal development and little order to speak of.

tions of God's Holy Name, his eyes by beholding holy festivals, *etc.* Thus purified, even the deadliest of sinners may participate in this kind of *pūjā*.

XII मातृकान्यास *Mātṛkānyāsa* (64 śls.)

"How to understand the *Mātṛkā* (and other) *Nyāsas*"

This chapter attempts to elucidate and explain the significance of *nyāsa* in its various meanings. The *nyāsas* referred to in the preceding chapter (*viz: ṛṣicchandonyāsa, mantradevatānyāsa, ṣaḍaṅganyāsa, mātṛkānyāsa, keśavādinyāsa, tattvanyāsa, mūrtipañjaranyāsa*) are all now described in detail. Each *nyāsa* employs a different mantra and is directed to different limbs of the worshipper's body. Of the six treated, the first—*ṛṣicchandonyāsa*—may be taken as representative: the power believed to be marshalled in the mystic syllable "Oṁ" is thought to be concentrated in the palms. Then with the hands one touches the head, the face, the heart, the genital organ and the feet while uttering an appropriate and specific *mantra*. The effect of these actions is to absorb strength and power to the extent that the Strength and Power of God Himself is transferred to the various limbs of the believer's body. Similarly the other *nyāsas* have their own particular method, although the aim of each is roughly the same—that is, to transfer infinite, cosmic power and strength to the mundane and individual level.

XIII पूजाद्रव्यशुद्धि *Pūjādravyaśuddhi* (61½ śls.)

"Purification of the materials for Worship"

Aagstya continues to describe the preliminary preparations for the worship of Rāma—that is, after having attended to all the preceding, to purify now the articles of worship with water and *mudrās* and *mantras*. There are five kinds of purifications mentioned: by *prokṣaṇa*, by *avokṣaṇa*, by *vīkṣaṇa*, by *tāḍana* and by *arcana*. This matter attended to, then the idol itself is purified by bathing it in liquids from four pots (milk, curd, coconut water, perfumed waters), whereupon a second bath is given in pure water. It is pointed out that whosoever does such bathing of the Lord daily will reap great rewards.

Then the worshipper and the Lord thus readied, daily worship is commenced. This is comprised of 16 steps [*upacāras*]—eleven of which are named and briefly described.

The latter part of the chapter is focussed on a miscellany of counsels: the entrance-deities are to be worshipped before Rāma; *mantras* in *yantra*-designs are to be worshipped also; several *homas* are to be done; when Rāma is worshipped in a *sālagrāma*-stone it is most effective; only some flowers, and they only when perfect, are to be used in *pūjā*; some places are to be avoided for *pūjā*, others to be sought because favourable; Rāma worship is to be done with leaves and flowers and water and, above all, with devotion; *etc.*, *etc.*

XIV अग्निकार्यविधि *Agnikāryavidhi* (58½ śls.)

" Rules for Kindling the Sacrificial Fire "

Agastya turns now to the matter of the sacred fire, wherein the presence of Rāma is to be invoked and worshipped according to the rules (which follow ?). In this, as in any other step in worship, he warns, only righteous means are to be used and only objects acquired by one's own efforts are to be used. Thereupon he launches into a detailed description of how to make a *kuṇḍa*—firepit. Dimensions are given. When it has been duly constructed it is decorated.

In a place north and west of the *kuṇḍa*—firepit an eight-petalled lotus-design *maṇḍala* is drawn and colored, and in it Rāma is invoked and His whole retinue is worshipped there also. At this point the fire is to be kindled in the *kuṇḍa*—firepit and, after securing some vessels in one of which Viṣṇu is invoked and worshipped, *homa* is done in the fire to Rāma. Offerings are also made to His entire retinue. When this has been done, the essentials of the *agnikārya*-ceremonies are over.

Thereupon brahmins are fed and celebration is made. The worshipper then, turning to the fire, transfers to his own soul the presence of Rāma from the flames. He asks the blessing of Vedic scholars, and then himself consumes (acting as Rāma ?) the left-overs of the food which had previously been offered to God. The ceremonies are then concluded by offering *bali* to (the iconic form of ?) Rāma.

This is how *agnikārya*-ceremonies are to be done—which, incidentally, is always preceded by *aṅkurārpaṇa* rites—whenever occasions demand.

XV प्रयोगभेद *Prayogabheda* (53½ śls.)

" Varieties of Ways to Worship for Specific Ends "

Agastya says that certain kinds of prayogic worship can be undertaken by any man—indeed, little real exertion is required—and that these will definitely yield particular benefits. The procedures are much the same as already outlined—the kindling of fire, making offerings into it and meditating upon Rāma there, the performing of the sixteen *upacāras*, *etc.* For examples: sesame and lotuses offered in the fire will get the worshipper whatever he wishes; full-blown *jāti*-flowers mixed with sandal-water will make even a king come to one's beck and call; largesse in sacrifice will get one the most beautiful damsel imaginable; eating certain roots while standing in water during certain months and thereupon performing *pūjā* with *pāyasam* will gain one sons as strong as Rāma Himself; *etc., etc.* After listing these and others in great detail Agastya concludes by cautioning that he has mentioned them only to show they are wrong; those who worship Rāma for His own sake will get *mukti*.

XVI पुरश्चरणविधि *Puraścaraṇavidhi* (60 śls.)

" Rules for the Repetition (of Pious Acts) "

Agastya says he will now explain *puraścaraṇa*, without performing which a *mantra* does not yield its fruits. *Puraścaraṇa* is composed of five parts [*pañcāṅgam*]. The first part is *pūjā*, which must be done thrice daily. The second part is *homa*, and to this a large part of the chapter is devoted—where it is to be done, how it is to be done according to the rules, what personal habits are to be observed by the initiate. *Japa*, another of the five parts of *puraścaraṇa*, is to be done a prescribed number of times thrice daily and without hurrying. *Tarpaṇa*, a fourth part of *puraścaraṇa*, which itself involves a minor *homa*, is to be done by offering only pure water to God. The fifth part of *puraścaraṇa* is to feed as many brahmins as possible each day.

These actions should all be discharged without desire for rewards, albeit those who do them will be amply rewarded. Beyond the practice of *puraścaraṇa* there is nothing better. In special cases when all five cannot be done, at least two must be continued without break—*japa* and the honoring of brahmins; even then the full fruits of complete *puraścaraṇa* will be enjoyed. In some isolated cases, even the mere feeding of brahmins alone will suffice. The proper observance of *puraścaraṇa* completes the full worship of Rāma.

XVII दीक्षाविधि *Dīkṣāvidhi* (63 śls.)

" Rules of Initiation "

Agastya offers to tell about *abhiṣeka*, which is crucial as part of *dīkṣā* and without which any amount of devout meditation [*upāsana*] is fruitless. The candidate for *dīkṣā* must satisfy his preceptor regarding his devotion and reverence. The preceptor, having attended to his own ritual purification and having selected the most auspicious time (preferably during a solar eclipse), sees first to *aṅkurārpaṇa*, then in turn to *śrāddha* and *svastivācana*. A *maṇḍala* is prepared and, after Rāma's presence is invoked into a gem-invested pot by means of Vedic mantras, the pot is placed on the *maṇḍala*-design. *Bhūta-śuddhi* and *nyāsa* are done, as earlier enjoined [see *adhy*. XI, XII], and entertainment is arranged for. Gifts are made to non-widowed women and to *gṛhasthas*. The preceptor must observe vigil during the night preceding the ceremonies, and do *japa* 6,000 times. The next morning, having worshipped Rāma, and having done *agnikārya* [see *adhy*. XIV], the preceptor does a special *homa*, and the pot into which Rāma had previously been invoked is worshipped. *Bali* is then offered, after which point the candidate is conducted to the place.

The preceptor leads the candidate through a brief *prāṇāyāma* exercise, whereupon *bhūtaśuddhi* is undertaken on the candidate's behalf. Then the pot

containing Rāma's presence is taken from the *maṇḍala*-design, filled with water to the accompaniment of the "*surāstvām..*" mantra, and this water is then poured over the head of the candidate by a number of brahmins. While this crucial *abhiṣeka* rite is being performed it must be kept in mind by all that, by this, Rāma comes to dwell in the candidate.

Afterwards the initiate dons new clothes, *etc.*, and he is directed to do the *nyāsas* [see *adhy.* XI]. The preceptor, then, puts his hand on the initiate's forehead, and repeats the Rāma-*mantra* 108 times—thus delivering to the initiate this all important *mantra* (called "*vidyā*"). As this is being done the preceptor should sense that *vidyā* is going out of him, while the initiate should feel that he is being infused with that same *vidyā*.

The *dīkṣā* concludes as the initiate rewards the preceptor by offering him everything he owns with all devotion; others, too, must be rewarded in appropriate ways. Thereupon the initiate receives the blessings of his preceptor and of the other brahmins assembled. Only at this point can the initiate break his fast. Only at this point, also, can he as a full-fledged initiate attend to certain practices—*sandhyā*, purification of self by water, and the *Rāmagāyatrī* [see *adhy.* XXXIV below].

XVIII पूजासाधनलक्षण *Pūjāsādhanalakṣaṇa* (54½ śls.)

"Description of the Components of Pūjā"

The materials used in daily worship are discussed, the chief among these being water, flowers, sandal, incense [*dhūpa*], lamp [*dīpa*], offerings [*naivedya*] and *havis* (fire-offerings). While certain items are prescribed in *pūjā*, those which are prescribed for use should be of the best type possible. In addition to these physical items, one should offer *pūjā* with devotion [*bhakti*] and orderliness [*saṃkalpa*]. Further, the devotee should accompany his worship with the practice of *mudrās*—for this delights the gods. The following *mudrās* are described: *āvāhanī, sthānī, saṃnidhīkaraṇī, saṃnirodhanī, saṃmukhīkaraṇī, saṃkalīkaraṇī, mahāmudrā, śaṅkha, cakra, gadā, padma, dhenu, kaustubha, garuḍa, śrīvatsa, vanamālā* and *yoni*. One can "melt the heart" [*drāvayet*] of God if he uses all of the *mudrās* in daily worship.

Postures [*āsana*] to be assumed during worship are then discussed—with descriptions of the following: *svastika, vajra, padma* (= *abja*), *vīra and gomukha*. There are many others, the text adds, any one of which can be selected for the repetition of God's names and for other pious activities [*japādi*]. Agastya summarizes by saying that so far he has instructed *Sutīkṣṇa* in the following: *pūjā, japa, homa, mantra, dīkṣābhiṣeka* and *pūjopakaraṇalakṣaṇa*. He suggests that such instruction should not be given to those who are not devoted to Viṣṇu.

XIX यमादिलक्षण *Yamādilakṣaṇa* (66 śls.)

" Concerning *yama etc.* "

Agastya tells Sutīkṣṇa of the effectiveness of the six-syllable *mantra*—how it can even atone for the murder of a brahmin, to say nothing of its other surpassing powers. In all it gives *bhukti* in this world and *mukti* in the next. Sutīkṣṇa, at this, raises doubts as to how these two contradictory ends— *bhukti* and *mukti*—can be achieved by one and the same means. For, *bhukti* implies continued life [*pravṛtti*] and *mukti* necessitates cessation of existence [*nivṛtti*]. Agastya admits the difficulty ; but the important thing, he adds, is self-realization [*ātmānubhava*] and this can be achieved either in this present life or in the released state. So long as one continues to identify with and to realize that he really is Rāma, whether involved in the things of this life or not, then the important thing of self-realization has been done. Further, since all things are Rāma, no matter what he who realizes this does, he cannot be far from *mukti* even while involved in *bhukti*. Being fully human does not in itself prevent one from the ultimate goal. So long as one practises meditation of the six-syllable *mantra* and so long as one also mentally focuses on his identity with Rāma, then there is nothing in this life either ordained for him to do or prohibited from his activities.

Ultimate Reality (Brahman) and Rāma are as synonymous as *kalaśa* and *ghaṭa* ; just so, great self-realized people continually utter " I am Rāma. " In order to implement the good life here in this world Agastya recommends certain habits—to practise *ahiṁsā*, to keep good company, to do good acts—and these may be effected in eight ways. These eight ways turn out to be the eight steps of *yoga*—the first two of which are described (and this description takes up the latter part of the chapter).

XX प्राणायामविधि *Prāṇāyāmavidhi* (54½ śls.)

" Rules for *Prāṇāyāma* (and other steps in Yoga) "

Agastya continues by saying that, having assumed a posture [*āsana*], one may practise *prāṇāyāma* or breath-control in order to achieve rewards in this world and the next. One should undertake breathing exercises at least five times a day ; it is better to do it thirty times, and best to do it forty-five times. So powerful is this exercise in its consequences that one may undertake to do it certain specified numbers of times to atone for misdeeds, *etc.* ; indeed, *homa* and *japa* and other things are validated only when *prāṇāyāma* is also practised. Agastya briefly mentions the other steps and adds that alternatively one may, in worshipping Rāma, think of Him either with or without distinctive qualities [*saguṇa*/*nirguṇa*]. One who does either the eight-fold *karmayoga* or the latter

jñānayoga will attain *mukti*. He urges Sutikṣṇa to practise yoga—either *karmayoga* or *jñānayoga*—if he is really serious in his quest.

He distinguishes the two kinds of yoga by saying that while *karmayoga* is for all, *jñānayoga* is for those who have left their evil ways behind them. He deplores at length these evils. He ends by saying that whoever undertakes to become a yogin should do so without desire for rewards.

XXI [No title] (46½ śls.)

(Concerns the Secret of Practising *Yoga*)

Agastya declares he is about to give the "secret of secrets" [*guhyāt guhyatamam*] which puts an end to all misery. Deeds alone [*karman*] cannot penetrate this mystery because who, after all, does his duty perfectly? Money cannot purchase the secret, for what money has been earned entirely by just means? *Mantras* cannot win the secret, for who understands completely the meanings of the *mantras* he utters? Not even Brahmā or Viṣṇu, themselves unaided, can obtain this secret, because they are not capable of doing it without some help from others.

Whenever anything is done, expands Agastya, three elements must be perfectly balanced and working in co-operation with one another in order for the desired fruits to be realized—the person doing the thing [*kartā*] is one element, the thing done itself [*kṛti*] is another and the materials used in the operation [*sādhana*] is the third element. (Take for example:) a *yogin* must do his practices daily [*nitya*], as well an on special occasions [*naimittika*] and whenever he is given a choice to do so [*kāmya*]; by doing thus he attains detachment [*vairāgya*] and moves toward *mokṣa*. Such as one—and who but a *sannyāsin* who abandons everything on his one-pointed quest can do this?—will achieve comprehension of the *Brahman* within and, thus, become one with *Brahman*. Such an one—in contrast to a *gṛhastha* or even to a *brahmacārin*—feels that family and other mundane attachments are just so much unholy dirt [*amedhva*]; such a wise man leaves these things behind forever. It is, after all, our senses that lead us to attach to such distracting worldly things; therefore we, like the successful *sannyāsin*, will achieve a certain amount of understanding [*jñāna*] by controlling our attachments.

But we should also understand, Agastya continues, that this *jñāna* is itself but a means toward an end, and that the final goal is *mokṣa*. Yet, in order to get even this *jñāna* which leads us on toward our final goal, we must become a *yogin* also. And being a *yogin* necessitates continual practice of *yama*, *niyama*, *etc.* (In other words,) Know Thyself. Come to know, through the practice of *yoga* leading to inner realization, that Rāma Who pervades everything is also your inmost self. The man who does this will surely achieve liberation.

XXII योगलक्षण *Yogalakṣaṇa* (48½ śls.)

" A Chapter on Yoga "

Sutīkṣṇa asks Agastya what *yoga* actually means, and how to control the mind. Agastya replies that the way to control the mind is first to control the vital airs. He begins to describe how this breath-control is to be done, only to interrupt himself by launching off into a digression on *karma* and *saṃsāra* in the midst of which he classifies bodies into four types according to their past *karmas.* Also in the digression he explains in some detail how the *jīva* develops physiologically and intellectually in the mother's womb from conception to delivery. Just before the time of delivery, he avers, the *jīva* knows clearly that his goal is "self-realization," but as soon as it is brought from the womb it forgets all things and becomes increasingly " worldly " as each day passes.

XXIII ग्रन्थिभेदलक्षण *Granthibhedalakṣaṇa* (60 ślS.)

" Discussion of the Types of ' Knots ' "

Agastya speaks of that within, which is to be liberated from worldly life and says that this luminous being is pure *sattva,* pure activity [*caitanya*] and that its joy is being One (with Rāma ?) [*advaitānanda*]. He counsels Sutīkṣṇa to realize that pure *ātman* within. Further, he adds, whatever one sees in the world about—whether it be moving or stable—is but an effect of *caitanya*; and this *caitanya* can be called by various names like " *Oṁ* ", " *Sat* ", " *Brahman* ", "*jīvātman*" and "*paramātman*". In any case, it is that which pervades all things. All the *Vedas, Śāstras, Purāṇas, etc.,* witness to this truth.

Sutīkṣṇa counters that certainly not all things look alike as if they are pervaded by one thing ! Agastya says there are certain great sinners, of course, who cannot see this truth ; only those with penetration can see through to the truth in all things—they are the *jīvanmuktas.* But they became so discerning only because they practised *yoga,* whereupon Agastya returns to his original topic, breath-control. He tells how to do it. One of the aims of the breathing exercises is gradually to " untie " each of the five " knots " [*granthi*] in the body. Once the " knot " in the heart has been " untied " a person will know all things—the past, the future, *etc.* Going even farther when are untied all the five " knots ", only then will that person's birth [*janma*] become purposeful. Such will be the destiny of him who displays indifference [*vairāgya*], who is unattached [*tyāga*] and saintly [*sannyāsa*]. Such a person is to be regarded just as Rāma Himself.

In the closing *ślokas* Agastya praises the present work (as a book) which preserves his words and the teachings they mediate. Its saving power is great.

XXIV रामसन्त्रभेद *Rāmamantrabheda* (49 śls.)

" Varieties of the Rāma *Mantra* "

The narrative continues by saying that it is the concensus of the sages' opinions—men like Vasiṣṭha, Vāmadeva and Nārada—that Rāma is the Highest God, the soul of the universe, and, since He is known also as " *Yajña* ", is also the Source of the World. As for Sound itself [*śabda*], its very principle in the form of fifty letters, came from Rāma ; and He alone is to be recognised in the infinite variety of sounds, sentences, *etc.* The best of all sounds is the combination " *Ra* " and " *Ma* ", and this is to be commemorated continually by repetition of the " Rāma " *mantra.* Varieties of the *mantra* may be made by inserting specified syllables. For all these *mantras* Brahmā is the *ṛṣi*, *gāyatrī* is the meter and Rāma is the *devatā*, *etc.* [*cf. adhy.* IV, above].

Nyāsas are to be done, directed to specified bodily parts like the heart, lips, tongue, throat, arms, stomach, *etc.* Rāma, associated with Sītā, is to be meditated on in the true believer's heart. *Japa, homa, arcana* are to be done as *pūjā* following this ; even if done on a small scale it will yield immense results. Recounting the virtues of repeating the Rāma *mantra*, it is pointed out that even the most heinous sins may be erased by it.

XXV श्रीरामनवमीप्रशंसा *Śrīrāmanavamīpraśaṁsā* (56 śls.)

" Eulogy of Rāma's Birthday Celebrations "

Every year in the *caitra*-month on the ninth day when the constellation Punarvasu is there, the birthday of Rāma is to be remembered. Fasting and a vigil should be observed on the " ninth day, " as well as *tarpaṇa*-rites. Those who break the fast enjoined will go to hell. Alms-giving is also to be practised. On the following day (*i.e.*, the " tenth day "), Rāma and His retinue should be meditated upon with the *dvādaśa-mantra*, and then worshipped thrice along with the *aṣṭākṣara-mantra.* Such muttering of these powerful *mantras* is itself sufficient to yield great results. *

Sutīkṣṇa then says that, having heard about the way the *ṣaḍakṣara-mantra* may be used in the preliminary worship of Rāma, he would like to hear now if there are any other *mantras* that may be used in Rāma's honour. Agastya says that there are those who, with tears of joy in their eyes and moved to dance

* Internal coherence indicates that this passage is interpolated here. Also, see the third section in ch. XXVI, below, where the directions are, in essence, repeated. There is reason to believe that even there the repeated passage occurs in the midst of a section the whole of which is also an interpolation *cf. Agastya Saṁhitā* MGOML R. 2681, a fragmentary manuscript which moves from *bāhyapūjā* (our ch. XXVIa) to *pratiṣṭhā* of Rāma (our ch. XXVIb : 1-7 and XXIX : 8-44), omitting all mention of Rāma's birthday celebrations.

and ecstasy, and who without even *dīkṣā* or following other prescribed routines of worship, merely repeat " Rāma, Rāma ! " and are saved! Indeed, while any *mantra* praising Viṣṇu may save them, the most efficient one of them all is also the original of them all—the *ṣaḍakṣara-mantra.*

Having said this, Agastya nonetheless proceeds to instruct Sutīkṣṇa in the general rules for using any *mantra* in his worship. The use of any *mantra* should always be preceded by *bhūtaśuddhi, nyāsas, sandhyā, dīkṣā, prāṇāyāma* and *gāyatrī.* Also, he counsels, the six-syllable " *mūla-mantra* " should be uttered along with the *Sītā-mantra* ; and they both together should be meditated upon in the disk of the sun (?). As well, *stotras* of praise should be showered upon Rāma. All this should be done thrice daily, each one of those times repeating the *mantra* 6000 or 1000 or 300 or 100 times. Those who shirk the performances of this kind of *japa*-repetitions will go straight to hell.

If one employs any other *mantra* in worship at this point in the preliminaries, he should nevertheless return to the " *mūla* " *mantra* before proceeding on the formal, liturgical part of the worship [*bāhyapūjā*].

XXVI बाह्यपूजा *Bāhyapūjā* (38½ śls.)

" Formal, Liturgical Worship "

Agastya says that formal, liturgical worship [*bāhyapūjā*] of Rāma may be done in one's own house, provided certain appointments and paraphernalia can be furnished. What these items are is mentioned, along with options and varieties. As part of the daily *pūjā,* and to validate it, a *śaṅkha-pūjā* must be done—like the regular *pūjā* itself, thrice daily. *Dhūpa* and *dīpa* are offered, as well as foodstuffs [*naivedya*] followed by betel. One who worships thus becomes a king like Rāma Himself.

Sutīkṣṇa says that he is pleased to have heard about *nyāsas* and how to do them [see *adhy.* XI, XXIV, above] ; but now he would like to know what happens to people who cannot, for one reason or another, do those *nyāsas.* Agastya says that, ideally, the *nyāsas* simply must be done by anyone who seeks the reward that a *mantra* promises. And thereupon he names over the *nyāsas* once again—*paramahaṁsanyāsa* and *praṇavanyāsa* being two new additions to his previous list. Later on, he sanctions mere utterance of *mantras* for those unable to accompany them with the *nyāsas.*

Then for the remainder of the chapter there is a repetition of the injunctions for when and how and why Rāma's birthday is to be commemorated [see *adhy.* XXVa, above].

XXVII प्रतिमादानविधि *Pratimādānavidhi* (42 ślS.)

" Rules for (the Ceremonies of) Presenting an Icon "

Sutīkṣṇa asks how to go about making a gift of an image of Rāma. Agastya says that this, when done, should be done on the 8th and the 9th of

the bright fortnight of *caitra*-month (*i.e.*, just a day before His birthday celebrations are to be held, according to adhy. XXVa and XXVIc.). A worthy and deserving brahmin should be selected as recipient; the giver should treat this recipient as if he were Rāma Himself. There is a general pattern of action to be followed by both the men throughout the first (8th) day. On the second (9th) day the presentation ceremony begins in a specially constructed *maṇḍapa*. The image to be given is preferably to be made of gold (3 *tolas* in weight) and should show Him with Sītā in His lap and demonstrating the *jñāna-mudrā* in one hand. On the night of the 2nd day entertainment is provided and a vigil is kept. On the 3rd day morning *homa, etc.*, are done after which the presentation is ritually made. All of this is done solely to please Rāma, says Agastya ; but he goes ahead to list, then, the numerous rewards which incidentally accrue to him who does this meritorious act.

XXVIII (No title) (39 śls.)

" More details on the Presentation Ceremonies "

Sutīkṣṇa asks to know what a poor man who cannot afford such an expensive image and elaborate celebrations is to do. Agastya tells him that alternatives do exist, so that all (even those without *dīkṣā* as well as ladies and *śūdras*) might avail themselves of this meritorious deed. Some of the alternatives are outlined ; the two constants which remain unchanged in each case is that a fast must be undertaken by the donor and a feast must be provided to the brahmins.

Then Sutīkṣṇa wants more details concerning what takes place during the vigil enjoined for the night of the second day. He is enlightened by Agastya who tells in some detail what kinds of pious acts are to be done during each *yāma* or period of the night.

XXIX प्रतिष्ठाविधि *Pratiṣṭhāvidhi* (41½ śls.)

" Rules for Consecration (of an Icon) "

Sutīkṣṇa wants now to know when, how and where an image of Rāma is to be installed. Agastya begins to answer him by extolling the virtues of installation ceremonies, the mere seeing of which is very auspicious. He then points out that a variety of methods exist for doing this. As for when and where it ought to be done, it is to be done preferably on the ninth day of *caitra*'s bright fortnight, even though other months may also serve as alternates. He adds that certain other deities—Gopāla, Nṛsiṁha, Keśava and Ananta—each have their own auspicious times for installation also. The rewards for seeing to installation [*pratiṣṭhā*] of Rāma are given.

As for the icons themselves which are to be installed—namely idols of Rāma, Sītā, Lakṣmaṇa and Hanumān—these may be made of stone, metal or

wood. But they should all, when displayed as a single group, be of the same material. *Pratiṣṭhā*-ceremonies are then described for a temple. The temple precincts are to be decorated; a pit dug, a *pīṭha*-pedestal furnished with a *yantra*-diagram, subsidiary icons placed, Gaṇeśvara readied, *pratimādāna* ceremonies (as already described in *adhy*. XXVII, above) observed, and the Rāma-image is to be made according to either the *daśākṣara* or the *dvādaśākṣara* method [*mārga*].

XXX दशाक्षरविधि *Daśākṣaravidhi* (45 ślś.)

" Rules for Using the '*Daśākṣara*' (and other) Method "

Sutīkṣṇa asks to know what the "*daśākṣara*" method, as well as the others, is in reference to making an image of Rāma. He is told first that Rāma should be shown seated in the *vīrāsana*-position on a lotus-seat. He should have but two arms. He should be depicted with lovely eyes and so holding Sītā on His knee that His encircling arm touches her breast while His free hand manifests the *jñāna-mudrā*. The position and posture of Lakṣmaṇa and Hanuman are also described. So the grouping will be when Rāma is made according to the "*daśākṣara*" method of making an image. When He is made according to the "*dvādaśākṣara*" method He is shown in a regal disposition, surrounded by sages, his three brothers, Sītā, *et al.* Appropriate details are furnished for describing each of these figures.

Three other methods—the "*saptākṣara*", the "*aṣṭākṣara*" and the "*ekākṣara*"—are described: One reveals Rāma primarily as a warrior with Lakṣmaṇa, another as a warrior without Lakṣmaṇa, and the third as central figure among His male retinue and without Sītā. Other methods are alluded to, any one of which might be used for worship or meditation icons of Rāma.

The way one worships any one of these (groups of?) images is by *nyāsa*, *mūla-mantras* (= *japa*), *etc.*—just so long as it has been "vitalized" [*prāṇa-pratiṣṭhā*] according to the rules. The *mantras* used for Lakṣmaṇa, Śatrughna and Hanumān are to be prepared according to the rules, also.

Sutīkṣṇa asks what these rules are. He is told these rules as well as the usual details concerning each (*e.g.*, the *ṛṣi* for Lakṣmaṇa's mantra is Agastya, the meter is *gāyatrī*, the deity to whom it is addressed is Lakṣmaṇa, the syllable is "*laṁ*", and the *śakti* is "*namaḥ*"). As for worship, Lakṣmaṇa is stated to deserve as careful attention as Rāma Himself; indeed, both Rāma and Lakṣmaṇa are to be worshipped thrice daily. The reason for this is that they represent Ultimate Reality, * and by worshipping them together only does one properly worship God and gain the fruits thereof.

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* *paraṁ brahmaiva loke'smin rāmalakṣmaṇa-saṁjñayā /āvirbhūya cakāstyeva tasmāt sevyaṁ dvayaṁ sadā //* This, it would seem, is clear indication of the apocryphal nature of this work

XXXI विनियोगविधि *Viniyogavidhi* (36 śls.)

" Rules for Aiming at Special Ends in Worship "

Agastya offers at this point to tell how the (*mūla-* ?) *mantra* may be employed to gain specific ends. These secrets he is about to impart were supposedly used to good advantage by Arjuna who, upon such instruction from Kṛṣṇa, proceeded by them to win the battle. In each case there is a particular posture to assume while repeating the *mantra* a specified number of times; doing so one gains remarkable rewards; for example: 100,000 repetitions will regain lost kingdoms; 100,000 repetitions along with *homa* of fried grains while recollecting a particular episode of Rāma's life will secure a virgin bride; 1000 repetitions, along with meditations upon Rāma as He is cutting off the nose of Rāvaṇa's wicked sister, will chase away demons who threaten, *etc.* Agastya says that those who have earthly desires may have them satisfied by this use of the *mantra*; however, those who have no such worldly desires will, by use of the *mantra*, achieve the realm of *Brahman*.

These secrets concerning such motivated worship were originally given to Agastya by Brahmā, who ordered Agastya to publish the word abroad. Agastya reminds his listener that there are many who have won their salvation by learning and using the *mūla-mantra*; the marvellous virtue of the *mūla-mantra* is that while other *mantras* (of Śaivas, Vaiṣṇavas and Gāṇapatyas) give only salvation, this one of Rāma gives either salvation or the consummation of all worldly desires—depending, of course, upon the aim of those who use it.

XXXII आञ्जनेयमनु *Āñjaneyamanu* (38½ śls.)

" Regarding the Hanuman-*Mantra* "

Sutīkṣṇa declares that he has learned much that he never knew before, and that he is grateful to know all this about Rāma and Lakṣmaṇa. But sometime back he heard Agastya mention Hanuman, and he asks to be further enlightened about the *mantra* and worship to be addressed to that deity. Agastya allows that he had meant to tell him about that, because the Hanuman-*mantra* (also) gives *bhukti* and *mukti* in this world. This particular *mantra* was originally revealed by Śaṅkara (= Śiva), the meter is *anuṣṭup*, the deity is Hanuman, the *bīja* is " *hrīm* ", *etc.* Anyone who uses this *mantra* can be sure that all evil spirits will be dispelled. The method for uttering the *mantra* is given at some length, with instructions for *nyāsas*, etc. Directions are also given for repeating the *mantra* if one wishes to obtain certain ends—*e.g.*, curing diseases, exhorting spirits, winning battles, *etc.*

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as a part of the *Pāñcarātrāgama* corpus. Such theological perspectives as are here expressed seem quite out of keeping with any system even remotely concerned with the four-*Vyūha* interpretation of God's nature.

XXXIII (No title) (41 śls.)

" Further Rules for Consecrating an Icon"

Sutīkṣṇa is asked to hear about *pratiṣṭhā* of Rāma (presumably the narration picks up here from where it left off in *adhy.* XXIX, above). A proper person to direct the ceremonies having been selected, *aṅkurārpaṇa* is attended to. The icons then, brought in a chariot-procession to the place, are deposited in a specially-built *maṇḍapa*-pavilion. The *ācārya* then performs *jalādhivāsa* and *homa*-rites, after which the icons to be consecrated are laid down in pure and fragrant waters while *pūjā* with *tulasī*-leaves is done. *Ṛtvik*-priests utter the Rāma-*mantra* and selected *stotras*, whereupon *bali*-offerings are made. Protection [*rakṣā*] is ritually given to the images, and before *puṣpayāga* is done the subsidiary deities of Cakra, *et al.*, are worshipped.

The *Ṛtvik*-priests are then rewarded and *vāstupūjā* is done in the temple [*devālaya*], where the procedure will be to sprinkle for purification and to do *vāstupūjā-homa*, and, on the next day, to remove the idol from the water. The icon is kept in the *maṇḍapa*-pavilion where two *abhiṣekas* are done to it, and it is decorated, *etc.* Letters from *mantras* are written on various parts of the body of the icon, whereupon the image of the Lord is taken to the *yāgaśālā*. There He is surrounded on His throne by water pots, and later He is made to recline on a bed of grains.

The chapter ends with a discussion of the prerequisites of the *ācārya* who is capable to supervise these *pratiṣṭhā* rites. The most notable qualification is his endowment with and his manifestation of " the nine-fold *bhakti*. " The nine marks of *bhakti* are: the *cakra*-brand of Rāma, the *ūrdhva-puṇḍra*, exclusive allegiance [*tadanyānāmasevā*] to Rāma, conviction in His *mantra*, an unwavering practice of fasting on each tenth day, the pious calling on Rāma's Name, the reception of Rāma's left-over water and of His food, and service to Rāma's other devotees. These make one a " true " Vaiṣṇava.

XXXIV (No title) (42½ śls.)

(" Concluding Remarks on Consecration Ceremonies ")

Agastya continues the ceremonial injunctions for *pratiṣṭhā*. The image of Rāma, having been ritually readied for worship, the other icons of Sītā, Lakṣmaṇa, Hanuman and Gaṇapati are then made to recline on the left side of Rāma's image. Other paraphernalia of liturgical worship are also sanctified—for example, Garuḍa is invoked to be present in the long-handled fans, Ananta is requested to reside in the umbrella, and Viṣvaksena is asked to sanctify by his presence the flag, *etc.* Brahmins are then selected, and they are to chant the *Hanumān* and *Gaṇeśaikākṣara mantras* (over some pots placed on a bed of grains ?).

The interpretation of the remainder of this chapter's text is not at all clear in regard to what the precise directions given apply to or even in regard to what the topic discussed refers to; however, it is possible to assume from the miscellaneous remarks that are made that the icons of Rāma's retinue are "installed," and that regular worship begins only then. This regular worship, once it is initiated, will presumably employ all the *mantras*, *nyāsas*, *mudrās*, *etc.* that have been mentioned and explained in the course of the many preceding chapters.

In the latter half of this chapter, also, it is worth noting, there are two rather long eulogistic descriptions of the *Rāmagāyatrī*. It is stated that this *mantra* (mentioned also at the close of *adhy*. XVII, above) may be used only by brahmins who have undergone *dīkṣā*.

— END OF MANUSCRIPT TEXT R. 5059 —

[*Index Code*: *Agst*^{I}]

(Agastya-Brahma-Saṃvāda)
NOT PUBLISHED; reconstructed from fragments found in MD. 5191 *Agastya-saṃhitā* (leaf/Telugu—injured and old); MT. 2996, *Prāyaścittapaṭala* (paper/Grantha); and MT. 2856, *Pūjā-saṃgraha* (leaf/ Telugu).

This "authentic" work has been reconstructed in part from existing manuscript traditions; it has not been published. So far only parts of nine chapters of varying lengths have been found: chapters 1, 2, 3, 4, 5, 6, 9, 10 and 11. What survives clearly indicates that this is a work typical of the Pāñcarātra school—not only is the word "Pāñcarātra" used naturally in the course of the text, but such Pāñcarātra concepts as the Vyūhas (Vāsudeva, *et. al.*) are encountered. Moreover, the exposition of the narrative follows a general order normally found in other saṃhitā-texts.

The condition of the sole surviving text is not good. Beyond physical damage causing lapses at several critical places in the narrative, the tradition itself is a poor one—abounding in minor spelling errors. Further, in regard to style, the work lacks good continuity of exposition, jumping from one subject to another after sometimes only superficial treatment, *etc*. On the other hand, there is an occasional abundance of detail found in this text that helps to clarify other, less specific texts.

DESCRIPTION OF CONTENTS

I प्रासादलक्षण *Prāsādalakṣaṇa* (106 (plus) śls.)

"Chapter on Temples"

(It must be assumed that Brahmā is speaking:) Temples are to be built in proportion to the main deity inside (1). Before commencing the building process, a suitable site must be selected on an auspicious day (2-13). Then, after *bali*-offerings have been made and the lingering spirits have been asked to depart, the site is marked off with pegs-and-strings, and the area is plowed, levelled and sown with seeds (14-22). A pit is dug and reinforced with sands, whereupon an *iṣṭakā-homa* service is attended to—and the method for doing this is given, indicating that what is to be done there is a very grand undertaking

(23-31a). The first bricks are laid [*iṣṭakādhāna*] near the site of the future entrance, whereupon the pit previously dug is made ready to receive a box filled with flowers, gems, *etc.* [*garbhādhāna*]. The liturgy of filling, placing and burying the box is given (along with clues to the ideology of the elaborate ceremony—31b-74).

Then the projected temple is discussed in terms of space-allotment to various gods (75-84); as well, there is mention that space should be given over to the *prākāra*-courts, the *gopura*-tower, the *Garuḍa-maṇḍapa, etc.* (85-89a). A *yajamāna*-patron is sure to be spiritually rewarded for sponsoring the careful construction of a temple (89b-93a), making sure that the finished temple is complete in every architectural detail and that every ritual detail has been observed. Included in the preliminary rituals is another *iṣṭakā*-rite, the details for which are given. When all is done, it is proper time for great celebration, *etc.* * * * The closing *ślokas* of this chapter are lost due to lapses (93b-106.. plus).

II प्रतिमालक्षण *Pratimālakṣaṇa* (10 śls., many lapses)

"Discussion of Idols"

* * * The beginning of the chapter is full of lapses. * * * The discussion turns first to general matters related to the making of icons: the preliminary rites, the gathering of materials used in their construction, the classification (of uncut stone?) into ("*-grīva*") types, the relation of the intended icon to the size of the sanctuary and to the entrance-gates, the homogeneity of materials used in icon-groupings. A classification of icons [*citra/ardhacitra/citrābhāsa*] is given, followed by a brief discussion of *kirīṭa*-crowns to be found on the icons' heads. The narrative then turns briefly to the lotus-shaped pedestal for the icons whereupon the quality of stone to be used is discussed, giving ten types of faults a stone may have which renders it defective. Another typology is given according to the warmth of touch of the stone, *etc.* Metals that may be much used in making icons is also discussed (lapses in the manuscript render impossible meaning here) * * * arms on icons * * * weapons carried by icons * * * *sthānaka* * * *

III. शयनासनलक्षण *Śayanāsanalakṣaṇa* (10 śls., many lapses)

"Discussion of the Posture and the Seat (of the Lord in His Sanctuary)"

[A number of *ślokas* at the beginning of this chapter contain serious lapses; these lines must be considered "lost".] * * * The narrative picks up at the point where the *pīṭha*-pedestal in the sanctuary has been made ready. The icon of the Lord, seated and in a particular posture, is there; icons of Śrī

and Bhū also are placed in the sanctuary on either side of the main image. Ādiśeṣa, too, finds a place there as Viṣṇu's couch.

IV. प्रतिमालक्षण *Pratimālakṣaṇa* (77½ śls.)

" Chapter on Idols "

The inside of the sanctuary is to be divided into seven parts (four are named), and, depending on the posture and the grouping of the icons, the pedestal(s) will be placed in one or another of these sections (1–9a). Then a discussion of *śūlas* is given—how one is selected, how the various anatomical divisions are to be made (by *pañcakāla*, *ṣaṭkāla*, *saptakāla*, *etc.* methods [*sc.* " *-tāla* " found elsewhere in the passage, but not here]), how the *śūlas* are employed in icons of different postures, *etc.* (9b–50). *Jalādhivāsa* (51) is done (to the *śūlas* ?) followed by *homa*, whereupon the main *śūla* is made to recline, and it is wrapped in strings, padded out with clay, *etc.* (52–71). The chapter ends with counsels and rules for using *śūlas* properly in repairing old images (72–78a).

(First Paṭala) *V.* प्रतिष्ठाविधि *Pratiṣṭhāvidhi* (172 śls.)

" Rules for Sanctification Ceremonies "

Brahmā says he will now turn to ceremonies of sanctification [*pratiṣṭhā*]. The proper time having been decided upon, a *maṇḍapa*-pavilion is especially built in front of the *prāsāda* for the purpose, and in it firepits are to be provided, *toraṇas* decorated, *etc.* (1–18a). Pots are to be placed on a *maṇḍala*-design, and into them the presence of certain gods are to be invoked with *mantras*. *Homa* is done, and after *kautukabandha* has been done to the icon's right wrist, the icon is taken to a *snāna-maṇḍapa* for several baths. During these bathing rites, the idol's eyes are ritually " opened " [*netronmīlana*] (18b–64a).

Viṣṇu is invoked, offered liturgical worship, and asked to recline on His *śayana*-couch, whereupon the *deśika*-priest undertakes some disciplined meditation on the Lord in His *Vyūha*-forms and in other aspects of His *śakti*-power (64b-120). Doing this, well-trained *ācāryas* perform sanctification and installation rites [*pratiṣṭhā*] to an icon of the Lord (122).

Agastya then asks if there are different types of *pratiṣṭhā* in accordance with Vāsudeva, *et. al.* Brahmā replies that as the *mūrti* varies, so do the details of the (five kinds of) *pratiṣṭhā*-rites for it change—but that a constant in such operations is to regard the *mūrtis* as *mantras*, which *mantras* (—and thereby which *murtis*—) may be worshipped both mentally and liturgically in a *cakrābjamaṇḍala*-design. How this worship is done is elaborated.

(Note : This section—123–172—refers, apparently, to the modes of *pratiṣṭhā* to be undertaken for temple deities other than those already described

in the opening 122 *ślokas*, the discursive nature of the text itself, and certain peculiarities of style, however, make certain interpretation difficult.)

(Second Paṭala) *V.* अर्चना *Arcanā* (114 śls.)

" Concerning Worship "

Before any kind of special act is undertaken, a ritual bath [*snāna*] must be taken by the *ācārya* first. The procedure for this is given (1-16). After this is taken care of, the *ācārya* should proceed to the *yāga-bhūmi*-place and begin a discipline of *nyāsas* (22 ff.) preliminary to turning to a *maṇḍala*-design which he makes (34 ff.). Using *mudrās* (42 f.) he invokes the presence of the *Vyūhas*—one for each of the four directions—and, as well, petitions other lesser deities to be present. Thereupon (55 ff.), he prepares to offer *pādya*, *ācamanīya*, *etc.* Other paraphernalia of worship are also to be kept in readiness there (listed 52b ff.), for these are going to be offered. After they have been offered, *homa* is attended to (61b). (All of the preceding (17-68a) is presumably done mentally.)

(Moving to the temple precincts ?) a vessel is worshipped, and a small *bimba*-image of the Lord is put into it in water. Worship is then undertaken by the *ācārya* and the *śiṣya* together. The *ācārya* then circumambulates the sanctuary with the pot and puts it next to the *pīṭha*. An offering of flowers is made then to Viṣvaksena, followed by *bali*-offerings, *japa* and some entertainment (68b-86a).

The remainder of the chapter discusses flowers, shoots, leaves and roots that are acceptable in worship of the Lord (87-114).

VI. (no title) (175 śls. plus)

(" Rules concerning Festival Occasions ")

Brahmā promises herein to discuss *utsava*-festivals. He begins by defining *utsava* as a " remover " [*ut-*] of " misery " [*-sava*] (1-2). *Aṅkurārpaṇa*-rites with sprouting seedlings must always accompany the preparations for a festival occasion: how these rites are to be done is given in detail (3-27a). Also, a flag is to be raised on a pole on all festival occasions—and how to make the flagpole (27b-32) and the flag (33-52) is given, along with directions for installing the same into regular use (53-110).

When such necessary preparations have been made, the *utsava-bera* (i.e. the movable idol used on special occasions when processions, *etc.* are involved) is to be taken into the sanctuary, whereupon *bali*-offerings are made (110-144). Then " *mṛgayātrā* " is done (145—little explanation of what this is appears here but probably it is *mṛgayā-yātrā*, the hunt-festival), followed by *kautuka*-rites (146-148a) and *puṇyāha*. The next morning, after repetitions of some of

the preceding rituals [*note*: a gap in the manuscript appears after śl. 161], a *maṇḍala*-design is prepared, the icon brought to it, and special baths given to it there. * * * [Manuscript breaks off at this point.] * * *

IX पवित्रारोपणप्रायश्चित्त *Pavitrāropaṇaprāyaścitta* (126½ śls.)

" Expiatory Rites for the Garlanding Ceremony (and others) "

Brahmā attempts to define "*prāyaścitta*" as a compound of "*prāyaḥ*" (meaning "evil") and "*citta*" (meaning "making good for"). The bulk of the chapter deals with occasions when *prāyaścitta* is necessary, and how to go about the atonement rites—for examples: mistakes in daily worship, errors in conducting festival occasions, omissions in such rites as *snapana* and *pavitrāropaṇa, etc.*

X. तन्त्रसङ्करभेद *Tantrasaṅkarabheda* (13½ śls.)

" Concerning the Ways of Mixing up Tantric Methods "

Agastya asks (Brahmā) about the variety of *tantras*—which ones are primary and which ones are secondary (in authority). Brahmā replies that *tantras* are either "*sāttvata*" or "*asāttvata,*" the former being the type to which Pāñcarātra methods belong, the latter being the type to which Vaikhānasa methods belong. He says that a "*sāttvata*" *tantra* is based on the Vedas, and it is as authoritative as the *kalpasūtra* itself. Those who follow this *tantra* should worship God according to the Pāñcarātra.

Agastya asks then what are the bad effects of mixing up the two types of *tantras*. (The answer is that) one who has taken to one way of worship should at all costs continue in that same way; if he does not, his worship becomes useless [*ābhicārika*]. Moreover, famine will assail the country and the king will die.

Should a lapse occur in the (uninterrupted) worship in either the Vaikhānasa or the Pāñcarātra modes, then rectifying steps in each case are to be followed. The only distinction between the two *prāyaścitta*-methods—as they are given—is that the Vaikhānasa adherent must reinstall his image according to the Pāñcarātra way of *pratiṣṭhā*, whereas the Pāñcarātra follower need make no such concession to the other way.

XI. नित्यनैमित्तिकप्रायश्चित्तविधि *Nityanaimittikaprāyaścittavidhi* (142 śls.)

" Rules for the Expiatory Rites Covering Regular and Occasional (Worship Disabilities) "

The rules in this chapter cover a variety of shortcomings, in each case giving the type of defect first, followed by the appropriate remedial steps to be taken. When icons are repaired or replaced, and the work is done incorrectly at some point, specific remedial steps must be taken ; when there is a lapse in worship, likewise, remedial steps appropriate to the gravity of the omission

must be undertaken; when break or damage in icons of various materials (*i.e.*, metal, stone, *etc.*) occurs, certain remedial measures are to be taken according to the materials; when a person dies within the temple precincts, and thereby pollutes the place, *prāyaścitta* of a certain kind must be done; when repair of certain ornaments (*e.g.* the *kirīṭa*-crown used in festival processions, *etc.*), a specific remedial measure is prescribed; when fire breaks out, when lightning strikes, when a kite or other inauspicious bird alights on some part of the temple superstructure, when an uninitiated person (—or worse, when a woman or a *śūdra*—) touches the icon—in each and every case there is a definite measure which must be taken to rectify the damage.

Critical notes :

Further search in secondary collections may yield additional fragments of the " authentic " text of the *Agastyasaṃhitā*. Private collections containing copies of *Agastyasaṃhitā* should be examined to see which texts there may represent the "apocryphal" or the "authentic" version. A second or even third copy of the "authentic" text is sorely needed to clarify parts of the current text not clear at present.

It appears that we have in the *Agastya-Brahma-Saṃvāda* a useful fragment of a typical Pāñcarātra work. It is probably old ; but the surviving fragments yield few certain data for fixing its period with any assurance. No early works quoting or citing Pāñcarātra sources have yet been discovered referring to this work. The collections that were found to preserve chs. 9, 10 and 11 are probably quite late.

The touchstone of canonicity by which one judges whether a work is "spurious," "apocryphal" or "authentic" has yet to be worked out in detail. But it is clear that future scholars will have to rely on internal evidence more than scholars heretofore ; the facts that colophons claim Pāñcarātra authority and that a text is quoted by later writers as a Pāñcarātra work are not in themselves sufficient evidence of authenticity. The two works under the title *Agastya-saṃhitā* illustrate these insights.

The other works also called *Agastya-saṃhitā* might confuse the unwary student as possible other " lost " saṃhitā works, inasmuch as they both display certain "tantric" characteristics and both might be classified as Vaiṣṇava-oriented texts. Both are to be dismissed, however, as non-Pāñcarātra works. The first, represented by the manuscript MD. 5192 (leaf/Telugu), is a dialogue between Nārada and Agastya, and is chiefly concerned with the glorification and the uses of the Gāyatrī *mantra*. The second, represented by the manuscript Adyar 22. A. 8., is a dialogue between Śuka and Agastya, and is of the nature of a *purāṇa* but definitely not of the *Pāñcarātrāgama* class of literature.

अनिरुद्धसंहिता

ANIRUDDHA SAṂHITĀ

[Index Code : Anrd]

Available : edited and published by A. Sreenivasa Iyengar. Mysore, 1956. Rs. 5/- *Devanāgarī* script

Introductory Remarks :

This is a general work of thirty-four short- to medium-length chapters, altogether comprising almost 1800 granthas. It is noteworthy among the saṃhitās of similar length for the attention it gives to the annual festival cycle at a Pāñcarātra-oriented temple; this and the sections outlining regular temple worship routines account for over half the bulk of the text. Of the remainder, well over half of that is devoted to the concerns of temple-building, icon-making and sanctification ceremonies. Attention is also given to initiation procedures and to ethical behavior enjoined upon aspirants, initiates, preceptors and others.

Its moderate length, along with its unencumbered discussion of a wide spectrum of Pāñcarātra concerns, recommends this text as a useful introduction to the *genre* of *Pāñcarātrāgama* literature. Its effectiveness as a practical manual, however, is marred by its superficial approach and its manifest unconcern for details. For obvious reasons it is not used as a guide for worship in any of the well-established Pāñcarātra temples.

The narrative framework is in the form of a resumé by the sage Bhṛgu to other sages of what the Lord (Bhagavān) taught him in His aspect as Aniruddha. Thus Bhṛgu occasionally quotes Bhagavān during the long passages of instructions he hands on to the assembled audience of sages.

Although this title is missing from most of the canonical lists—only the *Viṣṇu Tantra* names it (14th in a list of 154)—it seems nevertheless to be a genuinely representative work of the Pāñcarātra branch of tantric literature. Passages from it are quoted in secondary Pāñcarātra compilations.[1] Still, for a variety of reasons, it cannot be regarded as among the first ranks of Pāñcarātra saṃhitā works.

Among the especially interesting items to be noted concerning this work : ch. I offers a series of vague definitions involving the number "five" in an

1 *Pāñcarātra Saṃhitā* (MT. 352) quotes part of an unnumbered chapter ; *Pāñcarātrāgama* (MT. 3257) quotes chs. V and XVIII ; *Prāyaścitta-saṃgraha* (MT. 3743) quotes ch. XXIX ; *Bhakta-pratiṣṭhā* (MT. 1673) quotes ch. XXXIV ; *Utsava- saṁgraha* (MT. 3286) quotes ch. XXIII and possibly also portions of chs. XX, XXI, XXII and XXIV.

effort to explicate the meaning of "Pāñcarātra" (34 ff.); several chapters (see Ch. X *et passim*) give an unusual amount of attention to the respective duties of the four *varṇa*-classes; the tenth chapter affords an intimate glimpse into the daily life in a palace (21 ff.); both the *Sāttvata* and *Pauṣkara* saṃhitās are mentioned in XXIV : 76.

DESCRIPTION OF CONTENTS

I. शास्त्रावतारण *Śāstrāvatāraṇa* (43 śls.)

"The Transmission of the (Pāñcarātra) System"

The setting is Bhṛgu's hermitage on the paradise-like slopes of the Himālayas. Bhṛgu is surrounded by an admiring circle of sages who ask him to tell them what duties, beyond those enjoined in the Vedas, will lead ordinary mortals like themselves to salvation. He offers to share with them the revelations made to him by Lord Viṣṇu Himself Who appeared to him in Śvetadvīpa as Aniruddha. The mode of worship about to be outlined to them is, Bhṛgu says, that enjoined by the Pāñcarātra system.

II शास्त्रप्रशंसा *Śāstrapraśaṃsā* (19 śls.)

"The Greatness of the (Pāñcarātra) System"

A series of metaphors is used to show how superior the Pāñcarātra system is to all other systems. Because its ultimate source is Viṣṇu Himself, he who knows and masters the system is transmuted to the level of the divinities. All who study it will be accounted virtuous, *etc.*

III. आचार्यलक्षण *Ācāryalakṣaṇa* (18 śls.)

"The Prerequisites of a Preceptor"

One who is to be a preceptor in the Pāñcarātra system must be a brahmin who is not only well-versed in the Vedas and allied literature but who is also an expert in the Pāñcarātra literature and its injunctions. He should be young, but also experienced; as well, he should be devout and in good health. He should display proficiency in many arts, among them architecture, music and dance. A preceptor so qualified may initiate any persons who seek purification and salvation through the Pāñcarātra system—be they brāhmans, kṣatriyas, vaiśyas, śūdras or those who are in any one of the four stages of life.

IV. शास्त्रदीक्षाविधि *Śāstradīkṣāvidhi* (34½ śls.)

"Directions for Initiation into the System"

Initiation should take place only from mid-January to mid-July [*uttarāyaṇa*], and preferably then only on a Wednesday, Thursday, Friday or a Monday, provided the other auspicious considerations are also favourable;

initiation is of two kinds, *śāstradīkṣā* and *mantradīkṣā*—the former for brāhmaṇas only, the latter for all others (1-4). The bulk of the chapter (5-31) outlines the steps of *śāstradīkṣā* only. At the conclusion of an initiation, gifts are given to the preceptor appropriate to the individual initiate's status (32-35a).

V. यन्त्रविधान *Yantravidhāna* (59½ śls.)

" The Making of Mystic Diagrams "

Detailed instructions are given for making the *Viṣṇuyantra* (4-25), the *Pārāyaṇayantra* (26-40) and the *Vāsudevayantra* (45-58). Some of the benefits which accrue to one worshipping the *Pārāyaṇayantra* and the *Vāsudevayantra* are given (41-44, 59-60a).

VI. मण्डलानां विधिः *Maṇḍalānāṃ vidhiḥ* (66 śls.)

" Directions concerning *Maṇḍalas* (*i.e.*, diagrams of ground plots) "

Technical instructions are given for making out a given space, having internal divisions each with a separate name, and some reserved for symbols of Viṣṇu, a few with colors. The uses of this kind of diagram are not given (1-26). Then follow, however, special instructions for preparing a smaller kind of diagram (26-55), worship of which brings to the devout worshipper whatever benefits he desires [*iṣṭasiddhiprada*—27a]. This latter kind of diagram is to be constructed and used at the times of initiation, certain festivals, idol-bathing, flower-festival, birthdays of gods, eclipses, certain calendar days, expiation ceremonies, *etc.* (56-58). Such use and worship of *maṇḍalas* is better than image-worship (59b). The best occasions for worship are then given (60 ff.), with instructions for undertaking such worship.

VII. चक्राब्जमण्डल *Cakrābjamaṇḍala* (42 śls.)

" Concerning the Circular Lotus Design "

When certain occasions arise (41-42)—such as particular liturgies, raging epidemics, threat from enemies, famine, *etc.*—then a special kind of diagram is recommended for worship, the *cakrābjamaṇḍala*. Having made it according to prescribed rules (1-38), the benefits are immense to him who worships it (39-40).

VIII. कुण्डविधि *Kuṇḍavidhi* (64 śls.)

" Directions (for making) the Temple Fire-pits "

A raised fire-pit in a temple is to be prepared according to certain rules, with 14 varieties to choose from. Instructions for building, finishing, decorating and using these are given (1-55). Water-pots are to be placed on an altar near the *kuṇḍa*-pit containing various materials, and these materials will be later used in ceremonies honoring the temple-idol (56-64).

IX. अभिषेकविधि *Abhiṣekavidhi* (57½ ślს.)

" Directions for Drenching (the temple-idol with consecrated water) "

Intimate knowledge of the rules of *abhiṣeka*-ceremonies is necessary for the *ācārya* for his assistants [*sūdhakas*] and for kṣatriyas (1). An *abhiṣeka*-ceremony requires a special *maṇḍapa*-pavilion, seed-offerings, the presence of the Ananta-form of Viṣṇu, a fire, sanctified vessels placed according to specific instructions, ten kinds of flowers, several fruits, spices, grains, gems, *etc.* (2-40). The 12 prepared pots of water necessary for the drenching ceremony are then turned over to the *ācārya* who must await the auspicious moment to commence the actual *abhiṣeka*-ceremony (41-49). After the ceremony all—including brāhmaṇas, kṣatriyas, vaiśyas and śūdras—must prostrate before the idol (50-51).

X. राजलक्षण *Rājalakṣaṇa* (57½ śls.)

" Characteristics of the Ruling Class "

The kingdom is the body, and the king is the life-giving element [*jīva*] to it; therefore it is necessary to keep both the king and the kingdom intact (1). Then follow several personal qualifications of a man capable of ruling others (2-20). The daily duties and privileges of the king are then enumerated (21-51). The chapter ends with some administrative injunctions aimed at the allocation of equipment and dispersal of personnel in his kingdom (52-57).

XI. ग्रामादिनिर्माण *Grāmādinirmāṇa* (47 śls.)

"On Town-planning and Related Topics"

General instructions are given for laying out an ideal village site, that is, one having a temple for the Supreme Viṣṇu in its center. It is noted that if another temple should be raised, it should be placed either in the east or west parts of the village; where other shrines are to be placed at the cardinal points is also given (1-13). Some instructions for planning a royal city with palace apartments, ramparts, *etc.*, are also given (14b-20). Omens for building are given (21-24), and then the steps for undertaking the construction of a village (25-34), with the location of shrines, *etc.*, given (35-45). The dedicatory services are to be conducted according to Pāñcarātra rules (46-47).

XII. बेरलक्षण *Beralakṣaṇa* (25 śls.)

"Characteristics of Idols"

Images of Vāsudeva, Keśava, *et. al.*, are to be shown seated, or lying down, or riding on their vehicles [*yāna*] (1-2). The proportional measurements of these types are given (3-4). Definitions of six types of measurements are given (5-7); as are also directions for showing the idol in full, in bust only, or in a two-dimensional way (8-9a). The materials with which idols are to be made

are precious gems, stone, wood, metal or clay (9b). Eight technical names for idols are listed and defined, the differences stemming from where these idols are to be found (10-13), and what their respective measurements and uses are (14-19a). Then six types of idols, serving different purposes in temple-worship, are named; temples are classified as good/better/best according to the numbers of these types of idols they possess (19b-21). When Viṣṇu is to be shown in His various aspects, idols with certain numbers of arms are to be used (22-23). When specified hopeful ends are desired by worship, then certain types of idols are to be established in certain places (24-25).

XIII. अङ्कुरार्पण *Aṅkurārpaṇa* (33 śls.)

"The Ceremonies of Germinating Seeds"

There are movable [*jaṅgama*] and immovable [*sthāvara*] idols, and certain rules apply as to when, where, by whom and how these idols are to be consecrated for worship (1-6). As part of the consecrating ceremonies for an idol [*pratiṣṭhā*], an elaborate ritual of sowing and germinating seeds—called *aṅkurārpaṇa*—is required. Step-by-step directions for the respective duties in this ritual for the patron [*yajamāna*] and for the director [*ācārya*] are given (7-33).

XIV. जलाधिवास *Jalādhivāsa* (50½ śls.)

"Immersion Ceremonies (for idols)"

Other steps in the sanctification ceremonies [*pratiṣṭhā*] for an idol include an immersion in vessels of water (1-17), a ritual "opening of the eyes" [*netronmīlana*] (18-23), and several types of baths in mud, water, sandal-paste, *etc.*, [*abhiṣeka, snāna*] (24-50½). At the finish of these rituals the idol is laid to rest [*śayana*] (51a).

XV. प्रतिष्ठाविधि *Pratiṣṭhāvidhi* (45½ śls.)

"Rules for the Consecration Ceremonies (of an idol—concluded)"

Continuing from where the preceding chapter broke off, this chapter deals with the succeeding rites from *śayana* (2-21) to the final vitalizing rites for the idol [*prāṇapratiṣṭhā*] and for the temple-structure itself (22-46a). *Śayana*-rites include providing a proper place for the idol's temporary repose (2-16) as well as ceremonies of fire-offerings and food-offerings (17-21). Following these rituals, then, the final consecration rites [*prāṇapratiṣṭhā*] commence (22-25). Consecration of the temple-structure must also be done, and this includes fire-offerings [*homa*] and sprinkling of the towers with water and sandal-paste (26-31). Next day, at an auspicous time, the main idol [*mūlabera*] is moved into place, made perfectly upright with plumb-lines, and then fastened to the floor of the sanctuary with a sacred cement mixture (32-38). The seven other

idols are also consecrated (39-42), and the temple is then closed for three days. On the fourth day only may *pūjā*-worship commence (39-44a). After this, the *ācārya* is hailed and rewarded (44b-46a).

XVI. सदाचारविधि *Sadācāravidhi* (38 ślś.)

"Rules for (the initiate's) Good Conduct"

The daily duties of an initiate are here outlined, from early rising until bedtime. His day begins with pious recitations (3-9), followed by *snāna*-ablutions (10-18), and his *agni-pūjā* ceremonies (19-20). Then he goes to the temple, observing carefully all rules of sacred etiquette (21-23), and performs various prescribed *nyāsa*-rituals (24-35); thereafter he offers first silent worship [*mānasapūjā*] then actual worship (36-38).

XVII. समाराधनविधि *Samārādhanavidhi* (95 ślś.)

"Rules for Liturgical Worship (by the *arcaka* in a temple)."

The chapter opens with a list of materials with which *pūjā*-worship by a temple-*arcaka* is to be done (2-6), the things to be done (7-8) and the festivals to be observed (9-13). The daily celebrations and the occasional festivals are also mentioned (14-16a). Care should be taken daily to insure the cleanliness and purity of the vessels, the materials, the room, the idol and the worshipper himself (16b-26). Then a detailed exposition of the liturgy to be followed by the *arcaka* in his ministrations and the worship is given—including drenchings, food-offerings and decorations (27-93). Finally, after this liturgy is over, some instructions are given for the *arcaka* to go to the temple-kitchen with offerings (94-95).

XVIII. अग्निकार्यबलिप्रदानविधि *Agnikāryabalipradānavidhi* (49 ślś.)

"Rules for Libations and for the Final (*bali-*) Offering".

Picking up from where the preceding chapter ended, the aspirant [*sādhaka*] then, as part of the daily liturgy, goes to the kitchen [*pacanālaya*] and perform *homa* there (1-29a). After this is done, *bali*-offerings are made throughout the temple (29b-39a). This regular procedure, known as *nityotsava* (39b), is done while the special image [*balibimba*] is carried around in his company (40-70). This finished, then the priest [*ācārya*] goes to his home and performs *anuyāga*, after which only is he allowed to eat; if his meal does not "satisfy" him, likewise the offerings just rendered in the temple will not be pleasing to God (48-49).

XIX. स्नपनविधि *Snapanavidhi* (124 ślś.)

"Rules for Bathing (the idol)"

Technical details are given for the various methods of bathing the (main,

festival and/or "special bathing"?) idol—both on fixed festival occasions and for averting calamitous times (1-9). Descriptions of the vessels are given (10-18), as well as of their decorations (19-35), contents (36-66a) and their arrangements into groups of 1000, 500 or 250 (66b-117a). Also some instructions for less elaborate methods [*adhamasnapana*] are given (117b-122). The chapter ends (123-124) with a listing of rewards for him who undertakes to endow a *snapana*-service : absolution of all sins, reaching the abode of the Lord, enormous worldly wealth, the reward of pilgrimages to holy rivers, the fruits of performing all *yāgas*, the credit of giving to charity—both for the person himself and for his family.

XX. ध्वजारोहणविधि *Dhvajārohaṇavidhi* (114½ ślš.)

" Rules for the Ceremonial Flag-hoisting (on festival occasions) "

Definition of the word *utsava* is given (1), and there are three kinds—occasional [*naimittika*], optional [*kāmya*] and routine [*pratisamvatsara*, or *māsika*]. Certain occasions call for a festival, but not all of these call for a flag to be raised in the temple precincts (3-19). The detailed preparations preliminary to the flag-hoisting ceremony are given : preparing mud vessels (20-34), readying and sanctifying the cloth for the flag (35-70), making *bali*-processions about the village (71-96), selecting the material from which the pole will be made, etc. (98-102), placing the platform (103), cleansing the pole and the platform, etc. (104-107a). These done, then the cloth is tied to the pole, wound around it, and the pole and the flag are hoisted (107b-110), after which offerings are made and *mantras* are intoned (111), and the *balibera* is taken around the temple precincts (112). Anyone who is in the village during the *dhvajārohaṇa*-ceremonies is enjoined to remain in the village for the next ten days, or else run the risk of falling ill with a fever (113-115a).

XXI. महोत्सवविधि *Mahotsavavidhi* (112 ślš.)

" Rules for the Major Festival (*viz.*, the annual Brahmotsava) "

A calendar of 17 events for the full ten days of the great annual festival—Brahmotsava—is given, for which the flag-hoisting ceremony [*dhvajārohaṇa*] is invariably to be done (1-5). Various ceremonies connected with germinating sprouts [*aṅkurārpaṇa*] must first have been attended to some days in advance (6-42). Then, on the first day of the *mahotsava*, there will be a procession of the *balibera*-idol (43-50), while the *utsavabera*-idol is to be paraded twice daily on different vehicles for nine days to different optional places (51-58). On the eighth day night, the *tīrthabera*-idol will be prepared with powders, etc., and on the ninth day taken to the tank, bathed several times in public, and led back in procession to the temple (59-80). The tenth day activities will center around *puṣpayāga*-ceremonies (81-93a), and around offerings made in the sanctuary

after the *utsavabera*-idol has been brought there in procession (94-99). Sometime after this, *homa* will be performed, the attendant gods will be dismissed, the flag lowered, and awards distributed to the participants (100-108). The benefits for underwriting such a *mahotsava* are listed (109-112).

XXII. दमनारोपणविधि *Damanāropaṇavidhi* (69 ślś.)

"Concerning the *Damanāropaṇa* (and other) Festival(s)"

Certain special festivals may be celebrated at optional times: *damanāropaṇa* during February-March; *tulāsyāropaṇa* during March-April; *campakāropaṇa* during April-May; *śatapatrapūjā* during May-June; *phalotsava* and/or *abhiṣeka* during June-July; mango-*pūjā* during July-August; plantain-*pūjā*, *pavitrārohaṇa* [see Ch. XXIV, below], and *jayantyutsava* [see Ch. XXV: 5-27, below] during August-September; worship with lotuses during September-October; worship with white lotuses during October-November; the light-festival and/or *kṛttikotsava* [see Ch. XXV: 28-49, below] during November-December; fragrant oil libations and/or the scripture-reading festival [see Ch. XXVI below] during December-January; turmeric applications and/or the "picnic" festival during January-February (1-23a). Some general instructions for celebrating the above festivals are given (23b-31), followed by more specialized directions in relation to a few of the above-mentioned celebrations (32-63). All ministrations in the festivals cited are to be done to the immovable idol [*mūlabera*] as well as the sacred fire-pit [*homakuṇḍa*] and subsidiary deities (64-65). A few additional directions are recorded, and the chapter ends with the rewards [*phala*] to those who supervise such undertaking (66-69).

XXIII. मासोत्सवविधि *Māsotsavavidhi* (46 ślś.)

"Rules for (special) Monthly Festivals"

In addition to the preceding chapter's regular festivals, there are certain special festivals to be observed at other times. When and how these are to be observed are given: *tulāsyāropaṇa*, *damanāropaṇa* and *campakāropaṇa* (1-8); *phalotsava* (10b-26); *paṅkajotsava* (27-33); *gandhotsava* (34-44a); and *puṣyamāsotsava* (44b-46).

XXIV. पवित्रारोहण *Pavitrārohaṇa* (159 ślś.)

"Offering of a Special Thread-garland"

At a special time of the year a ceremony called *pavitrārohaṇa* must be performed in order to insure the validity of all other, regular offerings (1-7). Preparations and procedures for the first day are described in detail (8-104). All participating in the festival should themselves wear a garland (105-111). The whole of the first day's routines is repeated the necessary number of times if it is to be a 3, 5, 7 or 9 day festival (112-144). At the end of the festival,

the garland given to the deity is divided and distributed among the faithful, and this releases the recipient from all sins (145-147). Closing ceremonies of showing honour to the chief-priest are described, as are the benefits to all who participate in such festivals (148-159).

XXV. जयन्तीकृत्तिकोत्सवविधि *Jayantīkṛttikotsavavidhi* (49 śls.)

" How Two Festivals—Krishna's Birthday and the Lamp Festival—are to be Celebrated "

In addition to the thread-garland festival of the preceding chapter, four other festivals must without fail also be celebrated annually in order to insure the success and validity of all other, regular offerings—namely, Krishna's birthday [*jayantyutsava*], the lamp festival [*kṛttikotsava*], a harvest festival [*āgrāyaṇotsava*] and a cycle of recitations from the Vedas [*adhyayanotsava*] (1-4). Particulars of *jayantyutsava* (5-27) and of *kṛttikotsava* (28-49) are given.

XXVI. अध्ययनोत्सवविधि *Adhyayanotsavavidhi* (24½ śls.)

" Rules for the cycle of Vedic recitations "

Picking up from where the preceding chapter broke off, the opening *ślokas* of this chapter outline the methods for celebrating some concluding routines [*nīrājana*] which are part of the *kṛttikotsava* but which are done on the day following the main celebrations (1-17). The remainder of the chapter takes up when and how praises to God through the recitation of the Vedas [*adhyayanotsava*] are to be undertaken on an annual basis (18-24).

XXVII. संवत्सरोत्सवविधि *Saṁvatsarotsavavidhi* (35½ śls.)

" Rules for (the fifth of the) Yearly Festivals "

The fifth annual festival enjoined is a harvest festival, *āgrayaṇotsava*. In January-February, when grain is ready for cutting, a procession is to be made to the field with an icon of Hanumān, Viṣvaksena or Garuḍa. After cutting ceremonies, the bundles of grain are brought back to the temple (1-8). There, token offerings are made, the grain is pounded to a powder, and a food preparation is made. This preparation is offered first to the deity, then distributed to the faithful, followed by concluding ceremonies. This festival is undertaken to promote better future crops (9-36a).

XXVIII. तिलदानविधि *Tiladānavidhi* (13 śls.)

" Rules for the Tiladāna Rites "

During the first half of January-February, a special festival called *tiladāna* is enjoined. After the usual preparations which accompany all festival occasions, the appropriate idols are ceremoniously smeared with a paste [*rajanīsāra*], and the festival ends with an *abhiṣeka* rite (1-11). In February-March, worship

of departed souls [*pitṛpūjā*] must be done with leaves, flowers, fruits, water, and sandalpaste offered to the deity (12-13).

XXIX. संप्रोक्षणविधि *Saṁprokṣaṇavidhi* (23 śls.)

"Rules for Purification Ceremonies"

When ominous phenomena (1-4) threaten, when inauspicious defilements or lapses in worship occur (12-18), certain kinds of ceremonies are required. In the first case, these threats are considered to be averted by giving baths to the idols [*abhiṣeka*], etc. (5-11); in the second case, involving interruption of Pāñcarātra forms of worship, much more elaborate ceremonies [*saṁprokṣaṇa*] are required in order to rectify the damages done (19-23).

XXX. प्रायश्चित्तविधि *Prāyaścittavidhi* (52½ śls.)

"Rules for Expiatory Rites"

Expiatory ceremonies may be classified into three groups: those which gain their efficacy through pure and truthful confession of words [*vākśuddhi*], those in which there is inner repentance [*mānasaśuddhi*], and those in which good deeds are undertaken [*kāyikaśuddhi*] (1-3). In all cases, the performer must be ritually pure (3-7), as well as devoted and enthusiastic (9). The remainder of the chapter deals with the kinds of expiation that require overt ritual, *i.e.*, the *kāyika*-type. When and how such rituals are to be done are given. (10-35). In extreme cases of pollution, a whole town and its temple must be re-established (36-50). To the man who would have everything, he must not only worship God, but he must also erase his sins by generosity in giving and by acquisition of merit through the faithful performance of his duties (51-53a).

XXI. गर्भन्यासविधि *Garbhanyāsavidhi* (24 śls.)

"Rules for the *Garbhanyāsa*-Rites"

A series of rituals collectively called *garbhanyāsa* must accompany the laying of the foundation for a temple. After preliminary preparations have been made on days preceding, an auspicious night is chosen when nine pits are dug at the foundation site, lined and filled with pots. Into these pots various items are to be placed and given homage. The pits containing these treasures are then filled up with sand, to the accompaniment of *mantras* (1-17). Thereupon the director *ācārya* and architect [*śilpin*] are both handsomely rewarded for their participation in this all-important ceremony. *Mantras* which are to be used in *garbhanyāsa*-rites are named but not given in full (18-24).

XXXII. बलिपीठप्रतिष्ठापनविधि *Balipīṭhapratiṣṭhāpanavidhi* (42 s.lś)

"Rules for the Dedication of the Outer Altar for Offerings"

In the temple the four most important items are the central building [*prāsāda*], the inner sanctuary [*garbhageha*], the pedestal [*pīṭha*] for the idol, and the idol [*pratimā*] itself (1-2). The altar for offerings [*balipīṭha*] located in front of the central building should be constructed so as to be proportionate with the size of the idol's pedestal, and of the same materials (3-5). South or west of this *balipīṭha* a 16-pillared hall is to be constructed, and its measurements and appointments are described (6-9). In this structure the preparations and preliminary rites of dedication of the *balipīṭha* are to be done – most of which activities are ceremonies analogous to those done at the consecration of the idol itself (10-31). The final dedicatory ablutions to the altar are done with sanctified water on the third day; the rites for this are described and the appropriate *mantras* to be used throughout are mentioned but not given in full (32-42).

XXXIII. विष्वक्सेनप्रतिष्ठाविधि *Viṣvaksenapratiṣṭhāvidhi* (19½ śls.)

" Rules for the Installation (of the icon) of Viṣvaksena "

In all Viṣṇu temples one of the most important subsidiary idols will be Viṣvaksena. The methods for conducting a three-day ceremony of dedication of this aspect of Viṣṇu are given. These include on the first day: sprouting of seedlings, soaking the idol in water, ceremonial opening of the eyes, bathing the icon, laying it to rest, 108 fire-offerings and food-offerings (1-13); on the second day: invocation of attendant deities, more fire-offerings, etc.; on the third and final day: sprinkling of the idol with sanctified water, reciting appropriate *mantras*, offering homage to the idol itself and, lastly, rewarding the participating priests (14-20a).

XXXIV. भक्तप्रतिष्ठाविधि *Bhaktapratiṣṭhāvidhi* (17 śls.)

" Rules for Dedicating Idols of Saints "

For dedicating icons representing saintly men, the usual three-day ceremonial preparations are to be made (1-3). The major events of the dedication described in this chapter are 108 repetitions of sanctifying *mantras* (6), 108 fire-offerings (9) and the final, all-important sprinkling of the icons with holy water (15). The idols are then ready for regular daily worship (16-17).

Critical Notes

The printed version of the *Aniruddha-saṃhitā* is not a scholarly rendition, being replete with errors of spelling and printing mistakes; in some instances, variant readings between the printed version and the manuscript recensions alter the meaning of a given passage (*e.g.*, in chs. XIX and XXXII) but no critical apparati indicating these textual difficulties are afforded in the printed version. It would seem that a critical edition of this work could be done easily,

since several manuscript traditions are extant;[1] but in view of other priority needs in this field of literature, so long as the present printed version is available a critical edition of the *Aniruddha-saṃhitā* is not pressing.

The date of this work cannot be precisely determined, although it must be reckoned as coming after the Āḻvārs (XXXIV: 16b mentions a bhakta named Śaṭhakopa, to be identified with Nammāḻvār who flourished toward the end of the ninth century A.D.); and it may very likely be even after Rāmānuja; "Chera", "Kerala" and "Pandya" royalty are mentioned in X.5. The inclusion or exclusion of this (or any other) title from various canonical lists—it is missing from the names found catalogued as canonical in the *Kapiñjala*, *Jñānāmṛtasāra*, *Pādma*, *Pārameśvara*, *Puruṣottama*, *Bharadvāja*, *Mārkaṇḍeya*, *Viśvāmitra* and *Hayaśīrṣa saṃhitās*—can scarcely be used as a means for dating it in view of the generally corrupt nature of most of the lists.

अहिर्बुध्न्यसंहिता

AHIRBUDHNYA-SAṂHITĀ

[Index Code: Ahrb]

Available:

1st edition: Adyar, 1916. Edited by M. D. Ramanujacharya under the supervision of F.O. Schrader in 2 volumes. Price Rs. 30/-. *Devanāgarī* script.

2nd edition: Adyar, 1966. Revised by Pandit V. Krishnamacharya in 2 volumes. Rs. 40/-. *Devanāgarī* script.

Introductory Remarks:

Because of the excellent and illuminating study of this work in English by F. O. Schrader (*Introduction to the Pāñcarātra and the Ahirbudhnya Saṃhitā*, Adyar, 1916) this is perhaps the Pāñcarātra saṃhitā best known to Western scholars. That the entire corpus of *Pāñcarātrāgama* literature should be judged by the tone and scope of this work, however, is regrettable. For, the overweaning concern for temple-oriented activities found in most extant texts is nowhere present in the work at hand; and, what are matters of subsidiary interest in most other saṃhitās avilable either in print or in manuscript become in the *Ahirbudhnya-saṃhitā* prime subject matters. It is "...one of the saṃhitās to an appreciable extent, or exclusively, concerned with the theoretical part of the system" (Schrader, *op.cit.*, p. 94). In other words, it is hardly a representative work of the extant literature as a whole.

A work of 60 chapters – the narrative framework being a conversation between Durvāsas and Bharadvāja during the course of which the latter relates Nārada's questions to Ahirbudhnya (Śiva)—it extols throughout Sudarśana, the personification of Viṣṇu's Discus-Power. More elaborately than elsewhere are treated the processes of Creation, the exposition in the opening 14 chapters reaching unparalleled heights of sophistication. After a brief discussion of general ethics (ch. 15), the attention then turns to arcane matters of the construction and uses of various *mantras*, particularly to the potent Sudarśana *mantra-yantras* and "*astra*" -*mantras*; these lead initiates to the cultivation of cosmic consciousness and afford kings and others with practical, mundane powers (chs. 16-27, 30-32, 34-36, 38-40, 46-48, 51-59). Almost unique in the literature are the chapters, remeniscent of purāṇic pieces, containing stories of kings and legendary figures who have benefitted immensely by mastery of the "*astra*" *mantras* (chs. 41-45). Only two chapters (28 and 29) deal with liturgical worship. Another (37) deals with the attitude of "surrender" [*nyāsa*]. The

closing chapter (60) eulogizes what has been said in the foregoing chapters, and this, along with what is said in the latter third of the penultimate chapter, indicates that the work is complete and autonomous as it stands.

It is not difficult to understand, in the light of the mundane concerns of large portions of this work, why the Pāñcarātrins were judged so severely by such Mīmāṃsists as Kumārila (6th or 7th century A.D.) for their "prayogic" attitudes. But whether this tendency so pronounced in the *Ahirbudhnya-saṃhitā* makes it datable so early is an open question. Schrader (*op. cit.*, p. 20) favors an early date. But his suggestion that it may have been referred to by Utpala (Schrader, *op. cit.*, p. 18, 96) is not convincing proof; nor did either Yāmuna or Rāmānuja mention it. The first mention of it comes with Vedānta Deśika in the 13th century. Curiously enough, it is named as canonical in only two lists, in the *Pādma-saṃhitā* (31/108) and in the *Viśvāmitra-saṃhitā* (25/108). Nonetheless, one must note that the Vyūha theory—so characteristic in the primitive saṃhitās whose dates are assumed to be well before Rāmānuja—appears to be implicit in the assumptive background of this work. Moreover, judging from the cosmopolitan attitude in regard to other systems (Sāṃkhya, Yoga, Pāśupata) the *Ahirbudhnya-saṃhitā* must have originated in a time and place where scholastic hostilities were minimal.

DESCRIPTION OF CONTENTS

A. *Pūrvārdha* (Volume One):

I. शास्त्रावतार *Śāstrāvatāra* (74 śls.)

"The Lineage of the Teaching"

The scene is on the banks of the celestial Ganges, where Bharadvāja, speaking to Durvāsas asks (in a tone remeniscent of the Atharva Veda) to know all about Sudarśana and his powers, the world and its creation, and what the role of Sudarśana is in all this. Having seen scattered references to these matters in the various *śāstras*, he wants a consolidated and unified picture to clarify doubts that have arisen in his mind now (1-14). Durvāsas says that even so great a one as Nārada himself once had the same questions (24-68a), and to get a similar consolidated view on those matters he approached Śiva. Since Durvāsas happened also to be there at the time, he heard Śiva's clarification on these matters to Nārada. This teaching was called *Ahirbudhnya Saṃhitā* and, though it once consisted of 240 chapters, and was later abridged to 120 chapters, what Durvāsas now will relate is a 60-chapter version * authorised by the great Vyāsa, compiler of holy books (15-23, 68b-74).

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* Cf. *Pādma-saṃhitā* "*Jñ*" I, *Pārameśvara-saṃhitā* I, *etc.*

II. षाड्गुण्यब्रह्मविवेक *Ṣāḍguṇyabrahmaviveka* (62 śls.)

" The Knowledge of Brahman and the Six-fold Qualities "

Nārada asks Śiva about the pitched battle between the Lord Viṣṇu and the demon Kālanemi (cf. I : 46-63), and how it was that the Sudarśana-discus weapon of Viṣṇu outshone and vanquished all the enemies' weapons; was the strength of Sudarśana inherent or acquired ? And what is the meaning of the name Sudarśana ? (1-2). Ahirbudhnya (Śiva) says that what he knows about Sudarśana came to him, after penance, from Saṃkarṣaṇa. Moreover he learned a good deal about Eternal Being (*parabrahman*) at that same time and will share these insights also with Nārada (3-7a).

First, " Sudarśana " means the Eternal Power which shines out to those who aspire after it (7b-9); and this power is the repository of all the activities of the universe (10-13). Second, as for whatever questions that Nārada may have about the inherent or acquired nature of these powers, Śiva then turns directly to a discussion of the Eternal Being—known variously as Parabrahman, Vāsudeva, Nitya, Ātman, Avyakta, Pradhāna, . . . Brahmā, Hiraṇyagarbha, Śiva, etc. (27-40)—and says that it cannot be described but only experienced in Liberation. The truth of the matter is too high for creatures of the mundane world to reach. The concept of Eternal Being is then described in negative terms (46-53), but this gives way—to the surprise of the attentive Nārada—to an enumeration of the six ideal and immutable virtues (*ṣāḍguṇya*) which characterise the Eternal Being. These are: *jñāna*—Intellect, *śakti*—Energy, *aiśvarya*—Sovereignty, *bala*—Inexhaustibility, *vīrya*—Immutability and *tejas*—self-sufficiency—the latter five of which are comprehended in the first. When these are concentrated, it is the Eternal Being in His essence ; when the five radiate out of the one, then it is Sudarśana in his own visible aspect (54-62).

III. वैश्वरूप्यसंक्षेप *Vaiśvarūpyasaṃkṣepa* (56 śls.)

" The Comprehensive Form of the Universe "

Nārada asks how it comes to be that the *guṇa*s radiate out from their unity. Śiva says that all the potential *śakti*-powers exist in potential form even in this unity—the reason this is not apparent is that the *śakti*-energy is known only by its effects and not in any particular form. Wherever there is existence there is *śakti*, just as wherever there is the Moon there is moonlight (1-6). The self-same *śakti*-power of the Lord is represented, however, in many different names and forms by which it works its miraculous powers (7-24). The *śakti*—power is not the essence of the Eternal Being but only one of its attributes (25). That *śakti*-power which is found always associated with the Lord Viṣṇu is Lakṣmī—and She, then, also, has a two-fold nature, Kriyā and Bhūti. The former of these sets into motion the divine energy ; the latter has three sub-

divisions [*avyakta, kāla, puṁbhāva*] and as these continue to proliferate, we witness creation; as these withdraw back toward their source, we witness dissolution. The released, proliferating power—as well as the contraction of the same—through all the stages of creation is to be identified with Sudarśana (26-56).

IV. प्रतिसञ्चरवर्णन *Pratisañcaravarṇana* (78 ślś.)

"Description of the Dissolution"

Nārada asks to know how it is that Sudarśana comes to be the efficient cause of the Universe (1-2). Śiva replies that should Sudarśana withdraw his continuously proliferating energies in any way, a chain-reaction starts that will in time [*** a lapse occurs at the point where the length of time calculated for this to take is given ***] cause all things to perish, wither, burn, return to dust, to air, *etc.*— a complete step-by-step reversal of the order of creation (3-66). When the creation has returned to Vāsudeva, there is no energy left over, for it is all concentrated and potentialised once again in Him (67-78).

V. शुद्धसृष्टिवर्णन *Śuddhasṛṣṭivarṇana* (60 ślś.)

"Description of Pure Creation"

Śiva (*i.e.*, Ahirbudhnya) then turns to the creative process. The *śakti*-energy as it is potentialised in and identified with Vāsudeva is Lakṣmī, His consort who is always and inseparably with Him. She "opens her eyes" [*unmeṣa*] and there arises in Her the desire [*icchā*] to create. Inasmuch as Vāsudeva's nature is *ṣāḍguṇya* [see ch. II, above], these six qualities within Him combine into three pairs to form the so-called *Vyūhas*—namely, Saṃkarṣaṇa (*jñāna* and *bala*), Pradyumna (*aiśvarya* and *vīrya*), and Aniruddha (*śakti* and *tejas*) (1-44). These, in turn, with Vāsudeva, each produced three others, or 12 in all namely, Keśava, *et. al.*—the *Vyūhāntaras* who are encountered more fully in the passages dealing with *yantra*-designs and *tantra*-type worship (45-49). Next, the 39 *vibhavas* appear—and Śiva says that if one wants to know their origin, see the *Sāttvatasaṃhitā* (IX) (50-60).

VI. शुद्धेतरसृष्टिवर्णन *Śuddhetarasṛṣṭivarṇana* (63 ślś.)

"Description of Non-Pure Creation"

As for the stages outlined so far, these are comprehended only by pure *yogins* just prior to their ultimate release (1-6). The order of creation from this point is determined by the factors called Puruṣa, Kāla and Guṇa (8a) which are intimately related with the three *Vyūhas*: Pradyumna produces from the various parts of his body four pairs of human beings which constitute the four classes of society (9b-11); Aniruddha provides the nourishment for the human beings as well as he sustains inanimate objects as these needs arise in the

temporal order (7-15). It is in the non-pure creation that the three *guṇas* operate—and progressing from the highest, these produce in sequence *buddhi*, *ahaṃkāra*, *tanmātra*, the eleven *indriyas*, the five *bhūtas*; in the combination of these is produced the physical world as we know it (16-18).

At this, Nārada asks for clarification of how Lakṣmī in the first place was moved to "open her eyes" and cause the primary creation to come about (20). In answer to this, Śiva reviews the process, but in a significantly different way—this time showing a more humane interest, and tracing the origins of created souls such as *nityas* and *muktas* as well as mundane saints and normal humans. The human race is traced to Manu (21-53a). In all the earthly affairs of this race of man, both Pradyumna and Aniruddha evince a keen interest in that they on the one hand encourage and stimulate human beings and, on the other hand, sustain them and make them persist in their worldly ways (53b-63).

VII. शुद्धेतरसृष्टिवर्णन *Śuddhetarasṛṣṭivarṇana* (73 śls.)

"Description of Non-Pure Creation (contd)"

Śiva continues to trace the order of creation, turning now to philosophical matters—giving a Sāṃkhya analysis of *prakṛti* evolving *ahaṃkāra*, *ākāśa*, *manas*, *etc.*—and saying that the stimulus to all these evolutions is none other than Sudarśana (1-61). Then, in retrospect, Śiva reviews the stages of creation just covered in the last three chapters, saying that both the cosmic involution and the cosmic evolution are the result of the action of Viṣṇu's *śakti*-power otherwise known as Sudarśana (62-73).

VIII. जगदाधारनिरूपण *Jagadādhāranirūpaṇa* (54 śls.)

"Description of the Sustaining Force of the World"

Nārada expresses dismay over the fact that there are so many diverse philosophical views concerning creation (1-9a), but Śiva consoles him by pointing out that capacities of various individuals to comprehend ultimate Truth differ, and these various views are but reflections of different understandings of the Ultimate's diverse manifestations and of different men attempting to express their own limited understanding of these manifestations (9b-28).

Nārada, seeming satisfied, returns to what had been said before and, reviewing what he had heard about the *śakti*-power of Viṣṇu being identified with Śrī, and itself two-fold—*bhukti* and *kriyā*—and this latter in turn being identified with Sudarśana, he asks "what is the support [*ādhāra*] (by which all these things adhere)?" (29-33). To this, Śiva replies that none other than Sudarśana is that internal force [*ādhāra*] (which keeps all disparate activities together and moving in one particular direction or on one particular plane of action)—and that *ādhārā*-force is worshipped by those who perceive its power in several

different forms : as the one-spoked wheel called *mahārātridhara* (38-39), as the two-spoked *uṣaścakra* (40-41), as the three-spoked *udayacakra* (42-43a), the four-spoked *aiśvaryacakra* (43b-45a), the five-spoked *śaktimahācakra* (45b-47a), the six-spoked *ṣaḍaracakra* (47b-49a) the twelve-spoked *mahāsudarśanacakra* carried by Viṣṇu Himself (49b-51), and the thousand-spoked *sahasrāracakra* (52-54).

IX. अशुद्धजगदाधारनिरूपण *Aśuddhajagadādhāranirūpaṇa* (46 śls.)

" Regarding the Sustaining Force of the Mundane World "

Having said this much, Śiva now turns to the driving force of the energies that are unleashed as the creative process rolls from one stage to the next ; for this he uses the symbol of wheels, the spokes and other parts of which represent the realms and levels of creation, *etc*. Many are the *cakra*-wheels described, all of them seen as dynamically and intimately interrelated—just as wheels-within-wheels are. The thirty-spoked *śakticakra*, the six-spoked *kālacakra*, the eleven-spoked *buddhicakra*, the one-spoked *ākāśa*-cakra, the two-spoked *vāyu*-cakra —all of these (1-9) contained within the *mahāvibhūti*-cakra which itself contains innumerable spokes but which unifies within its circumscribed limits what has been created (10-35). Also described in this same symbolic way, as that which rolls out as Viṣṇu manifests a desire to withdraw His powers, is what is called the *saṃhṛti*-cakra (36-46).

X. अर्थात्मकप्रमाणनिरूपण *Arthātmakapramāṇanirūpaṇa* (52 śls.)

" Regarding the Dynamic Process of Creation "

Nārada asks what proof there is for saying the entire world is sustained by a desire by Viṣṇu to uphold it, which desire is personified as His *Sudarśana* wheel symbol (1-6). Śiva undertakes to give the proof regarding Viṣṇu's *sthiti* —sustaining will—in its collective (*mahāsthiti*) regard (10) and in its individual-directed concern (*vyaṣṭisthiti*) (11-40a). Further, he adds, the weapons of Viṣṇu—the discus, plow, club, conch, *etc*.—are those powers borne by His *avatāra*-forms whose very nature it is to enter creation and to work for its preservation and adherence to *dharma* (40b-52).

XI. शब्दात्मकप्रमाणव्यूहनिरूपण *Śabdātmakapramāṇavyūhanirūpaṇa* (65 śls.).

" Regarding the Manifestation of the Divine Word "

Further continuing to describe how the entire world is sustained by the powers of the Lord, Śiva, having already spoken of the manifestations of the divine *śāstras*, turns now to verbal proofs and the revealed teachings (*śāstra*) which point to the ultimate nature of God's Power at work in the world (3-19). Behind all the earthly manifestations of this teaching, stands the Original Version of the divine teaching which has an infinite number of chapters and

contains the essence of everything known by all the human systems (20-48). However, while the Original Version may have been adequate to the information of all creatures during the first (*sāttvic*) periods of time, when the ages progressed and matters became increasingly less *sāttvic* and more *rājasic* and *tāmasic*, the Original Version had to be promulgated in part by various sages, each one infused by Sudarśana's *śakti* to succeed in spreading his *śāstra*—Apāntaratapas propounding the three Vedas, Kapila spreading the Sāṃkhya, Hiraṇyagarbha teaching Yoga, Śiva enjoining the Pāśupata and the Lord Himself condensing the purest essence of all from the Original Version and expounding this in the Pāñcarātra (53-62). This latter has as its goal the Liberation of all, and it gets its name Pāñcarātra (63-65) because it is none other than the noblest desire of Viṣṇu Himself as Sudarśana bringing Himself to help effect this saving task in the five-fold nature of Para, Vyūha, Vibhava, *etc.* (50-65).

XII. शब्दात्मकप्रमाणव्यूहविशेषस्वरूपनिरूपण

Śabdātmakapramāṇavyūhaviśeṣasvarūpanirūpaṇa (55 ślṣ.)

" Regarding the Nature of the Special Divisions of Verbal Authority "

Nārada wants to know more about the five systems into which the Original Version is now promulgated (1-3). Śiva turns first (4-17) to the Vedas, Vedāṅgas, etc. and points out that these, just like the other systems, have their origin in the Sudarśana-*śakti* of the Lord; then (18-30) he discusses the sixty internal divisions of Sāṃkhya and traces this multi-form system also, to the Original Version; then (31-38) Yoga in its two schools; and Pāśupata with its eight divisions next (39-44a). Finally (44b-50) he discusses the Pāñcarātra, here called *Sāttvata-śāstra*, with the topics: *bhagavat*, *karma*, *vidyā*, *kāla*, *kartavya*, *vaiśeṣikī kriyā*, *saṃyama*, *cintā*, *mārga* and *mokṣa*. On these five all other systems are built; and all of these, therefore, despite apparent divergences, have as their source Viṣṇu's desire (to uphold *dharma*)— except those systems which He has designed for the confusion of some wicked men (51-55).

XIII. प्रमाणार्थनिरूपण *Pramāṇārthanirūpaṇa* (45 śls.)

" Regarding the Significance of Proof "

Nārada asks Śiva to explain further his previous statements (1-4a), and he is told that everything—stated in its simplest form—rests with Viṣṇu's desire (*saṃkalpa*). As for all the proofs and reflections themselves, they exist mainly to be of help to people, a point which is made in Śiva's derivation of the word "*pramāṇa*". Indeed, these proofs and reflections sum up all that is best in life, and they indicate the ultimate goal or *summum bonum* for all (4b-11). Not only is an ideal found therein, but also a two-fold technique of *jñāna* and *dharma* to reach the ultimate goal. The practice (*dharma*) of ideal behaviour anticipates the full comprehension and appreciation of the means and end. Practice (in

the form of a worshipful attitude) may also itself be of two kinds—that wherein one is reverent to all reality without distinction (*avyavahita*), and that wherein one is devoted to particular forms or manifestations of the cosmic reality as deity (*vyavahita*) (12-22).

Śiva then turns to an evaluation of the better-known systems of philosophy and ways of life in terms of their direct or indirect access to the final goal. Among those which he classifies as *avyavahita* are the systems founded by certain sages who established an uninflected mode of apprehending ultimate reality—*e.g.*, Pāñcarātra and (possibly?) Sāṃkhya—while those which are *vyavahita* are systems founded by certain sages who established a mediated or indirect apprehension of ultimate reality—*e.g.*, Veda, Vedānta, Pāśupata (23-31). As for the various ways of life one sees—*artha, dharma, kāma* and *mokṣa*—the first three are to be used by the successful as means only to achieve the fourth and final one, *mokṣa* (32-45).

XIV. जीवस्य संसारहेतुतदुद्धारणप्रकारवर्णनम्

Jīvasya saṃsārahetutaduddhāraṇaprakāravarṇanam (41 śls.)

"Concerning the Cause of *Saṃsāra* and Escape from it"

Nārada accepts this, but wants to know why most people in this world seem bound to a cycle of rebirth; is there no escape for them? (1-5). Śiva points out that it is the will (*icchā*) of Viṣṇu Himself that manifests itself eternally —without beginning and with no foreseeable end—and since the *jīvas* are parts of Viṣṇu they, too, will continue endlessly and eternally to go the round of births and deaths (6-10a). Nārada puzzles that, if this is so, man is indeed bound to *saṃsāra*. But Śiva points out that it is Viṣṇu's Will itself that one is speaking of here; He (Viṣṇu) is not ultimately bound to *saṃsāra*. He only uses it according to His desire. Since He also longs for man's salvation, even as Sudarśana is seemingly involved in mundane *saṃsāra*, He wills this within the framework of earthly and temporal existence with His five-fold powers—namely creation, protection, destruction, obstruction and furtherance (*anugraha*). Whatever happens to man, whatever be his condition in this life, is the Will of Viṣṇu in operation responding to man's own voluntary involvement (10b-25). Even in the context of *saṃsāra*, God's Grace (*kṛpā*) is available to relieve man; and, although to some *jñāna* has been granted even they are nonetheless still bound to their duties and austere pursuits (26-41).

XV. अधिकारिनिरूपण *Adhikārinirūpaṇa* (76 śls).

"Regarding the Candidate"

Nārada asks who are the people with competence to pursue the stated aims of life. The answer involves a discussion of the means to the ends, namely the five systems, with the Pāñcarātra placed foremost and reserved for the pure-

in-heart and with other systems appropriate for other human beings. Theoretically, all are eligible to win competence through application of the Pāñcarātra in their lives, but in practice only some follow this high way of life while others seem able to do no more than follow Pāśupata ways, Yoga, *etc.* Nonetheless (22) all the systems do finally lead all to the final competence; but most effective of these is the Pāñcarātra (1-25). Then follows a discussion of *varṇāśrama-dharma*—with some lengthy remarks on the sannyāsin's stage—and in addition to the usual duties required of all in each class and stage, it is further enjoined that all should additionally observe *ahiṃsā, satya, akrodha* and *svadāranirati* (26-76).

XVI. वर्णोत्पत्तिनिरूपण *Varṇotpattinirūpaṇa* (104 śls.)

" Regarding Origin of Letters "

Nārada asks how all things in creation, being as they are, can be protected, and he is answered that the Lord Himself wills to protect all things by means of His energies as Sudarśana in whom are invested the necessary weapons of protection (*astra/śastra*). Not only are there the ordinary weapons analogous to God's own which serve to protect man, but there is the mystical weapon in the form of "*mantra*" that can protect man and the world (1-9). Only the competent, however, may receive the mystical *mantra*—and this means only the best among brahmins—while at the same time only the king can wield appropriately the ordinary weapons. When an extraordinary brahmin with his *astra*-mystical weapons and an extraordinary ruler with his complement of regular *śastra*-weapons combine forces, the kingdom prospers (1-36).

As for the *mantra*-weapon of protection, there is a long and highly involved and technical exposition of how sounds have their potencies, and syllables are combinations of these, *etc.* Each letter of the alphabet is analysed as to its physiological locus, its cosmic origin, etc. (37-104).

XVII. वर्णसंज्ञानिरूपण *Varṇasaṃjñānirūpaṇa* (51 śls.)

" Regarding Names of Letters "

This chapter continues the discussion of letters and sounds, and gives a key to the mystic and esoteric levels of comprehension in which *mantras* are held by devotees. Each letter of the alphabet is explained to have three mnemonic levels of reference according to whether it is addressed to Viṣṇu, Śiva or Śakti (4-30)—and the language used to discuss obliquely and mnemonically a *mantra* in each of the three traditions must adhere strictly to that mystic vocabulary appropriate to it (31-51).

XVIII. मन्त्रोद्धार *Mantroddhāra* (48 śls.)

"Composing *Mantras*"

A devotee, in order to employ *mantras* effectively, must first himself become a proper receptacle for all the powers inherent in the formula's letters. Directions for achieving this fitness are generally given, along with specific directions for how to compose or construct particular *mantras* by employing these letters and mystic values in various combinations (1-48).

XIX. अङ्गोपाङ्गमन्त्रोद्धार *Aṅgopāṅgamantroddhāra* (66 ślś.)

"Composing Subsidiary and Lesser *Mantras*"

Since the devotee is to be the receptacle of the powers inherent in letters and *mantras*, this discussion turns to consider which are the five areas (heart, head, hair-lock, *etc.*) where these powers are to be formed in strongest concentration. It is from these various centers of power in his own body that the devotee will draw upon when he wishes to compose and employ a *mantra* effectively (1-40). The closing *ślokas* deal with the Cakra Gāyatrī and other weapons of Viṣṇu which may be invoked as protection to the devotee which is infused with the powers of letters and *mantras*. It is said that for other techniques in regard to *mantra* uses, one may turn to the *Jayākhya* or other *Śāstras* (41-66).

XX. मन्त्रग्रहणादिर्दीक्षाविधान *Mantragrahaṇādidīkṣāvidhāna* (58 śls.)

"Rules regarding Initiation into a Comprehension of *Mantras*"

Turning to practical matters, this chapter takes up the process by which the devotee is introduced to the lore and mystic uses of *mantras*—namely through initiation. The chapter opens with a listing of the pre-requisites of a preceptor (1-7), followed by the qualities to be sought in a *śiṣya*-candidate (8-11). Then the simple outline of the steps of *mantradīkṣā* are quickly reviewed (12-49), ending with instructions for "acquiring" the *mantra*'s power by repetition, *etc.*, and pointing out that the *Sudarśana-mantra* which has been concentrated into the body of the devotee must be reverently and carefully used henceforth in order to preserve and maintain its protective influence in the world (50-58).

XXI. ज्योतिर्मयरक्षानिरूपण *Jyotirmayarakṣānirūpaṇa* (29½ śls.)

"Regarding Protection of the Radiant *Mantra* Power"

Once he has received a *mantra*, Nārada wants to know what he does with it and in what way it protects him. He is told first that the *rakṣā*-protection which is effected is of two kinds—one, a kind of awesome and glowing radiance to one's being, and the other a verbal and spellbinding power. The bulk of the chapter is given over to a description of the radiant variety (1-21), and how it effects mystically the life of the believer initiated into the *mantra* (22-30a).

XXII. मन्त्रमयरक्षानिरूपण *Mantramayarakṣānirūpaṇa* (48 śls.)

"Regarding Protection of the Spellbinding Type"

Continuing from the preceding chapter, the second kind of *rakṣā* is discussed, the spellbinding verbal kind as it is concentrated in a *yantra*-design. Three types of *yantras* are discussed here: the four-spoked *Brahmacakra*-design (1-13) and the six-spoked *Viṣṇucakra*-design (14-30) and the eight-spoked *Nārāyaṇacakra*-design (31-48).

XXIII. वासुदेवादियन्त्रनिरूपण *Vāsudevādiyantranirūpaṇa* (111 śls.)

"Regarding the *Yantras* for Vāsudeva and others"

Continuing the foregoing discussion here described is the twelve-spoked *Vāsudevacakra*-design (1-13), the thirty-two-spoked *Narasiṃhacakra*-design (29b-43), and the hundred-spoked *Jyotiś-cakra*-design (44-68). Finally the thousand-spoked *Mātṛkācakra*-design is described (69-111).

XXIV. यन्त्रदेवताध्याननिरूपण *Yantradevatādhyānanirūpaṇa* (29 ślS.)

"Regarding Meditation of the Presiding Deities of *Yantras*"

Each of the preceding eight *yantras* has its presiding deity. Each of these is separately and briefly described for purposes of meditation (1-29).

XXV. सुदर्शनयन्त्रवैभववर्णन *Sudarśanayantravaibhavavarṇana* (26 śls.)

"Regarding the Greatness of *Sudarśanayantra* Design"

Nārada says all these complicated procedures were well and good in former ages; but now it is the Kali age. What is to be done by people nowadays, unable to comprehend or countenance such difficult matters? (1-11). He is told that the precise antidote for all things is the *Sudarśanayantra* which, moreover, if coupled with the use of the *Narasiṃhayantra*, can effect almost anything (12-26).

XXVI. महासुदर्शनयन्त्रलक्षण *Mahāsudarśanayantralakṣaṇa* (95 śls.)

"Design for the Great *Sudarśanayantra*"

Nārada wants to know more about this potent *Sudarśanayantra*. He is told that it may be fashioned on any one of several kinds of material, and that the design itself will follow certain conventions (1-13). If done well, and set up properly and correctly infused with other divine powers (14-81), this *Sudarśanayantra* will yield great benefits (82-95).

XXVII. धारकयन्त्रनिरूपण *Dhārakayantranirūpaṇa* (40 śls.)

"Regarding a Yantra Fit to be Worn on Body"

Nārada counters with the observation that there should be some way for ordinary people to be protected by such weighty and potent *yantras*. Śiva then tells him how to go about constructing a *yantra* dedicated to both Narasimha

and Sudarśana—hence of very high potency—yet which will in an effective and not too overpowering way work for the individual's good. Indeed, it will yield him his heart's desire (1-16). Even Indra benefitted by this *yantra*, and while it also gives good to all, kings particularly seem to benefit exceedingly from it (17-46).

XXVIII. भगवदाराधनविधिनिरूपण *Bhagavadārādhanavidhinirūpaṇa* (85½ śls.)

"Regarding the Rules for Offering Worship to the Lord"

Śiva (= Ahirbudhnya) says he will now turn to the liturgical worship of God which, when maintained, assures happiness here in this world and a continued existence in the hereafter for the worshipper (1-2). After bathing and attending to other daily duties (3-10), the worshipper then goes to the *maṇḍapa* (11-17). There on a dias God is approached with *stotra*-verses and invocations, whereupon the worshipper begins *prāṇāyāma*-exercises for his own internal purification (21-29). Vessels to be used are then arranged and appropriately filled for their imminent use (30-36), and the actual *pūjā* begins by addressing *mantras* to the deity (*mantrāsana*) (37-41). This is followed by *snānāsana* (42-50), *alaṅkārāsana* (51-61), *bhojyāsana* (62-69), a second *mantrāsana*-cycle (70-73), and a concluding *paryaṅkāsana* (74-80). The rewards for maintaining this program of worship are described (81-86a).

XXIX. काम्याराधनविधिनिरूपण *Kāmyārādhanavidhinirūpaṇa* (88 śls.)

"Regarding the Rules for Worship having the fulfilment of particular Desires as the objectives".

Nārada asks about the *ārādhana*-worship that is capable of accomplishing certain desires. He is told about special ways of worship which may be instituted by kings. If the king wants to make a conquest in a country to the East of his kingdom, he installs Sudarśana so that the icon faces East (4-18). Similarly, for a conquest in the South, an icon should be installed facing South (20-30). The same goes for the West (31-42) and the North (43-58). If the king seeks after heavenly conquest (*jaya*) he should place the icon facing East (59-72); if he seeks conquest over the netherlands and their riches, the icon is also to be placed facing East (73-79). The chapter closes with general procedures of worship with *homa* in all these cases (80-88).

XXX. अस्त्राणां जन्मनामनिरूपणम् *Astrāṇām janmanāmanirūpaṇam* (41 śls.)

"Regarding Origin and Names of Weapons"

Here Nārada is told how the various *astra*-weapons of the divine Nārāyaṇa relate to the mundane weapons wielded by worldly rulers. Just as the Sudarśana discus represents Viṣṇu's own *śakti*-Power and divine Will to rule wisely and benignly (yet powerfully), so when a king employs his royal arms and army he is exercising an analogous (mundane) power to arrest his enemies and pro-

tect his subjects (1-21). From the face of Sudarśana come certain weapons (*e.g.*, arrows), from his chest others (*e.g.*, slings), from his thighs some other (*e.g.*, combustibles) and from his feet yet others (*e.g.*, spears) ; moreover from other parts of his body other weapons of warfare have their divine source in Sudarśana (22-41).

B. Uttarārdha (Volume Two) :

XXXI. योगाङ्गयमनियमासननिरूपण *Yogāṅgayamaniyamāsananirūpaṇa* (47 śls.)

" Regarding the Subsidiaries of Yoga—*Yama*, *Niyama* and *Āsana* "

Nārada says that having heard about liturgical worship, he now wants to know how worship can be done mentally in silent sacrifice. Ahirbudhnya says this kind of worship is perhaps the most important of all—since it involves offering oneself with sacrificial devotion. Thereupon, he tells that the discipline that leads to ultimate release brings about union of the *ātman* with the *paramātman* by the method of following the eight *aṅgas* of Yoga (1-14). The first thing that one must accomplish is *yama* (15-23). Then must come mastery of *niyama*-practice (24-30a). Thereupon he names twelve different *āsanas*, yogic postures which the aspirant may assume in practice (30b-47).

XXXII. नाडीशुद्धिवायुजययोगाङ्गप्राणायामादिपञ्चकनिरूपण

Nāḍīśuddhivāyujayayogāṅgaprāṇāyāmādipañcakanirūpaṇa (76 śls.)

" Concerning the Remaining Five Subsidiaries of Yoga—*Prāṇāyama, etc.*—By which Means One comes to control the Vital Breath and purify the Nervous System "

Nārada wants to know about *prāṇāyāma*-breathing exercises. He is told that when a man is divided into ninety-six parts, right in the middle forty-eighth space is a fire-reservoir—and this is called the " *nāḍīcakra* " or " *nābhicakra* ". The epicenter of this has twelve spokes whence spring two of the body's most important nerves. From this center radiate out through the body the 27,000 nerves. But control of only three of these brings about control of the rest (1-22). The *nāḍi*-nerves are further discussed (23-30) before the discussion moves on (31-47) to consider the vital airs, of which there are ten. The first five of these are located in the body ; and it is said that the nerves may be relaxed and toned up as these vital airs themselves are controlled. How to control the vital airs is then outlined in detail, advising that all exercises should be accompanied by reflection (*dhyāna*) upon Sudarśana, holding of this vision (*pratyāhāra*) and maintaining it (*dhāraṇā*). Such practice will lead to a final *samādhi* (48-76).

XXXIII. सुदर्शनप्रभाववर्णने मणिशेखरोपाख्यानवर्णनम्

Sudarśanaprabhāvavarṇane maṇiśekharopākhyānavarṇanam (100 śls.)

" Concerning the *Maṇiśekhara*-Episode as it Relates to the Greatness of Sudarśana "

Satisfied with these things, Nārada asks then to have explained to him the reasons behind Sudarśana's great strength. He is told that Sudarśana is really the executive aspects of the Lord, and even takes part in the world as Śiva, Brahmā, the Buddha, the Jina, *etc.* (1-23). A story is then told how once an imperiled king called Maṇiśekhara was championed by the Lord, Who after the king duly worshipped Him for one month, protected him from demons and destroyed them with His discus-form (24-100). [See Schrader, pp. 132-133].

XXXIV. ब्रह्मास्त्रादिमन्त्रस्वरूपनिरूपण *Brahmāstrādimantrasvarūpanirūpaṇa* (105 śls.)

" The Section Dealing with the Nature of the *Brahmāstra, etc.* "

Nārada remembers that the mystic weapons were said to have had their source in Sudarśana, so he asks now about these *astra*-weapons. Ahirbudhnya at first hesitates to hand on such information—but then relents by giving one-by-one some sixty-one spells which, by the power invested in them by Sudarśana's ever-active energy, can act as offensive or defensive weapons of a mystic kind. Each one of these *astra-mantras* has a characterist mnemonic sound associated with it (1-105).

XXXV. संहारास्त्रस्वरूपनिरूपण *Saṃhārāstrasvarūpanirūpaṇa* (99 śls.)

" Regarding the Real Nature of the Wrathful Weapons (of Sudarśana) "

The former *astra*-powers originated with the major limbs of the great Sudarśana. The present chapter, continuing the tone of the preceding, turns to the forty-three *astra-mantras* that have their origin in the smaller parts of Sudarśana (his eye-brows, his nails, *etc.*) (1-81). Nārada asks if these various *astras* have presiding deities associated with them ; indeed they do, and these horrific beings of divine wrath are described in some detail (82-99).

XXXVI. राज्ञां सुदर्शनयन्त्राराधनविधानकेशवादिगुणप्रधानभावव्यवस्थापनम्

Rājñāṃ sudarśanayantrārādhanavidhānakeśavādiguṇapradhāna-bhāvavyavasthāpanaṃ (67 śls.)

" Rules for Kings to Follow in Paying Homage to the Sudarśana *Yantra*-design ; and Explaining the Relation of Dependence of Keśava and Others (on Sudarśana) "

Nārada reminds Ahirbudhnya that he had been told (see ch. 26, above) that Sudarśana should be afforded actual worship—especially by kings. Ahirbudhnya says that the Lord may be worshipped in the center of a *yantra*-design,

surrounded by His retinue (1-18). On the other hand, he may also be satisfied by the employment of *mantras* in worships which honour him in his various *astra*-powers; the king who does this latter kind of worship is sure to become a "*cakravartin*" himself. Even ordinary individuals may also undertake this kind of *mantra*-oriented worship to great advantage; however, the worship of the Sudarśana-discus with two spokes is reserved for brahmins only (19-30). Another *cakra*-form of Sudarśana—with three spokes, known as *kālacakra*—should be worshipped only in a temple. And any one who helps to provide the temple with facilities for such worship will be richly rewarded both here and in the hereafter (31-49).

Nārada asks why the other forms of Viṣṇu (Keśava, *et. al.*) have become subordinated to Sudarśana to the position of attendant deities. He is told that this is because Sudarśana personifies not just partially but wholly both the desire (*icchā*) and the ability to accomplish ends (*kriyā*)—whereas Keśava, *et. al.*, being *antaryāha*-forms, are brought into being strictly for the purpose of maintaining the creation once it has been established.

XXXVII. न्यासापरपर्यायप्रपत्तिनिरूपण *Nyāsāparaparyāyaprapattinirūpaṇa*

(57 śls.)

"The Chapter Dealing with *Prapatti*-surrender, or *Nyāsa*"

Nârada asks why it is that one must undertake the routines of worship at all, and Ahirbudhnya replies that such worship does good. Not only during times of danger, but at other times also one should worship the sixteen-armed Sudarśana—and this applies particularly to kings (1-21). Hearing this, Nārada says that he would now like to know about "*nyāsa*" as a discipline, and Ahirbudhnya tells him that whosoever would surrender to the Lord must manifest six qualities—namely: an intense hope that *prapatti* will be successful, an abandonment of undesirable practices, a deep conviction that God will indeed save one, a sincere petition to Him as Protector, a surrender of oneself, and an admission of one's helplessness (28-29). Who does this "*nyāsa*" completely and successfully need not do the other things like going on pilgrimages, undertaking *vratas*, presenting *dāna*-gifts, *etc.* (22 57).

XXXVIII. ज्वरादिरोगनिवृत्त्युपायविधान *Jvarādiroganivṛttyupāyavidhāna*

(73 śls.)

"Chapter Dealing with the Means of Countering Diseases like Fever, *etc.*"

Nārada asks whether Sudarśana-worship can serve to protect one from the ravages of disease, *etc.* He is told that diseases are the result of sins, so that to do away with diseases one must do away with the effects of sin. This can be done by undertaking to worship Sudarśana in certain ways in order to nullify the dangers that come with fevers (20-37), tuberculosis (38-49), skin diseases (50-52), gastro-intestinal troubles (53-62) and epilepsy (63-73).

XXXIX. सर्वफलसाधनभूतमहाभिषेकविधान

Sarvaphalasādhanabhūtamahābhiṣekavidhāna (32 śls.)

" The Performance of *Mahābhiṣeka* for the Accomplishment of All Things "

Nārada asks if there is any omnibus performance which one may undertake in order to accrue at once all the rewards that come of worshipping Sudarśana in various ways. Ahirbudhnya declares that what he is about to relate is the most secret of secrets. It turns out that the performance of "*Mahābhiṣeka*" is that one deed which brings to the doer everything (1-5). The bulk of the chapter deals with the details of how a king performs this "*Mahābhiṣeka*" rite—the Sudarśana-*yantra* being placed on a *Mahendra-maṇḍala*-design and worshipped along with a pot filled with sanctified water. This latter is then poured over the heads of the king and his ministers (6-32).

XL. अस्त्रस्वरूपतच्छक्तिनिरूपण *Astrasvarūpataocchaktinirūpaṇa* (63 śls.)

" Chapter Dealing with the Power and Form of the *Astra*-weapons "

Satisfied with what he has heard so far, Nārada now asks to know about each of the *astra*-weapons, their forms, potencies, *etc.* Ahirbudhnya complies, listing some 102 *astra*-weapons. For examples, the *Nārāyaṇāstra* is ferocious, effulgent and like the bursting into vision of a thousand Suns and altogether dazzling in its effects against whom it works; the *Śaivāstra* is like a flaming staff that explodes with devastating effect over a large area (1-63).

XLI. स्वरूपतोऽस्त्रधारणतत्प्रयोजनप्रतिपिपादयिषया मधुकैटभसंहारवर्णन

Svarūpato'stradhāraṇataiprayojanapratipipādayiṣayā madhukaiṭabhasaṃhāravarṇana (47 śls.)

" Regarding the Destruction of Madhu and Kaiṭabha in which the Utility of *Astras* are Demonstrated "

This chapter tells the story of the two demons Madhu and Kaiṭabha who, at the time of creation, stole the Vedas from Brahmā and refused to return them to him. Brahmā appealed to Lord Viṣṇu, at whose very thought the demons were summoned to His presence. Upon their adamant refusal even to the Lord, He sent Viṣvaksena against them—but even he failed to humble them. Thereupon Viṣṇu, appearing in the form of Sudarśana, came before the demons and to their dismay sent toward them his discus which decapitated them then and there. Thus were the Vedas restored to Brahmā by virtue of the *astra*-powers in the Divine Discus (1-47).

XLII. निवर्तकास्त्रप्रयोगावसरवर्णने काशीराजशुद्धकीर्त्युपाख्यानवर्णन

Nivartakāstraprayogāvasaravarṇane kāśirājaśuddhakīrtyupākhyānavarṇana (83 śls.)

" The Stories of Śuddhakīrti and the King of Kāśī, illustrating the Utility of *Astra*-weapons "

Nārada, referring to the *aṅga-mantras* he has already heard about (ch. 19. above), now asks to know more about these *manrtas*—their presiding deities, *etc.* Ahirbudhnya says that for every and all *mantras* Sudarśana is the presiding deity (1-7). Then Nārada asks if the *aṅga-astra*-weapons have ever been used, and by whom. Śiva then cites a few instances when these *aṅgāstra*-weapons might be useful (8-14) and he thereupon embarks upon a catalog of symptoms that necessitate the employment of Sudarśana's *aṅgāstra*-powers (15-34). He illustrates the use of the *aṅgāstra*-weapons of Sudarśana by recounting the story of the vengeful king of Kāśī who hurled a magic effigy at Kṛṣṇa, whose fame and success he coveted, but who along with the effigy was destroyed by the intervention of Sudarśana using his own *aṅgāstra*-weapon (35-40). For contrast, he tells the story of Śuddhakīrti who, instead, worshipped Sudarśana and was richly rewarded for his faith (41-82).

XLIII. जगच्चक्रात्मकेन सुदर्शनेन शङ्कराय स्वस्वरूपप्रदर्शनवर्णन

Jagaccakrātmakena sudarśanena śaṅkarāya
svasvarūpapradarśanavarṇana (43 śls.)

"Concerning the Revelation by Sudarśana of His Power to Śaṅkara"

Nārada asks to know more about the wheel of *icchā* by which Sudarśana encircles creation. Ahirbudhnya reminds Nārada of the legion of demons which once threatened the world. He (Śiva) and others prayed to God for protection and God answered their prayers by sending down to their aid Sudarśana who revealed himself to Śiva (1-20). Because of the fact that Sudarśana revealed himself to Śiva, the latter was strengthened to the point that others, including Indra and Bṛhaspati, approached him for help (21-43).

XLIV. जगच्चक्रात्मकेन सुदर्शनेन बृहस्पतये स्वस्वरूपप्रदर्शनवर्णन

Jagaccakrātmakena sudarśanena bṛhaspataye
svasvarūpapradarśanavarṇana (56 śls.)

"Concerning the Revelation by Sudarśana of His Power to Bṛhaspati"

Continuing the narrative of the preceding chapter, Śiva tells here how he imparted to Bṛhaspati the mystic *mantra* which called before the latter the presence of Sudarśana in his two-armed aspect. Immensely pleased at this, Bṛhaspati requests to behold the cosmic form of Sudarśana. When this boon is granted, Bṛhaspati swoons at the sight—only to revive and find Sudarśana once again in his more mundane aspect. Sudarśana points out that such is his power that he can expand or contract himself thus at will (1-56).

XLV. सुदर्शनप्रभावेण प्रारब्धकर्मणामपि नश्यत्वं वक्तुं कुशध्वजोपाख्यानवर्णन

Sudarśanaprabhāveṇa prārabdhakarmaṇāmapi
naśyatvaṁ vaktuṁ kuśadhvajopākhyānavarṇana (65 śls.)

"The Story of Kuśadhvaja, illustrating the Powers of Sudarśana in Nullifying all the Effects of One's Actions"

Nārada reminds Śiva that he has been told that there is a worldly knowledge and a sublime wisdom, and he wants to know how to acquire both. Ahirbudhnya points out that the thing that prevents one from attaining the sublime wisdom that comes of union with the Divine Soul—no matter how ardently one examines oneself—is the accumulated *karma* from innumerable births (1-7). Nārada asks if there is any escape from the effects of one's deeds, and Śiva answers this by telling him the story of Kuśadhvaja. This was a king who, to relieve himself from the overpowering possession by the demon Mahāmoha, built a temple to Sudarśana, pleased him by a ten-day worship program, and was purged not only of the demon but of all his *karma*. Thus it was that he was saved (8-65).

XLVI. सुदर्शनहोमाङ्गद्रव्यादीनां परिमाणादिनिरूपण

Sudarśanahomāṅgadravyādīnāṁ parimāṇādinirūpaṇa (30 śls.)

"Regarding the Ingredients required for Sudarśana *Homa*-rites, the Measurements for Pit, Instruments, *etc.*"

Nārada asks how a king may institute worship to Sudarśana if it has not already been the practice, and how, if the king is prevented from doing such worship, such rites may be done by proxy (1-2). Ahirbudhnya begins his answer by turning immediately to the king's preceptor—the *purohita*—and outlines his qualifications (3-11); for, he is the one who may act on behalf of the king. He next turns to the instruments and utensils necessary for performing the prescribed Sudarśana-*homa*, giving a cursory description only (12-20). At the conclusion of the normal *homa*-rite, the king is recommended to have a holy bath with the left-over water, whereupon, the *homa* concludes as the king rewards brahmins with gifts and food (21-30).

XLVII. महाशान्तिविधान *Mahāśāntividhāna* (69 śls.)

"Rules for the Major Pacification Rites"

Nārada asks what can be done to set at rest all the threatening and malefic powers in this world and the next, and by doing which one gains prestige and power himself (1-4). Ahirbudhnya tells of a way by which all physical, all moral and all spiritual maladjustments may be rectified—but it is an undertaking usually done only by kings. Indeed, eight kings did this and so doing became *cakravartins*: Ambarīṣa, Śuka, Alarka, Māndhātṛ, Purūravas, Uparicara, Śibi and Śrutakīrtana (5-10). The remainder of the chapter details the procedures for this *Mahāśānti*-rite—selecting a proper place, building a special *maṇḍapa*, providing the necessary *kuṇḍa*-firepits, *etc.* (11-65). At the end of the rite, the

king is ritually bathed with sanctified water left over from the proceedings (56-69).

XLVIII. श्रीसुदर्शनमहायन्त्रघटितासनाङ्गुलीयदर्पणप्रभाववर्णन

Śrīsudarśanamahāyantraghaṭitāsanāṅgulīyadarpaṇaprabhāvavarṇana
(109 śls.)

"Chapter Dealing with the Prowess of a Mirror, a Ring and a Seat, Imprinted with the Sudarśana Emblem"

Nārada asks if there is any less troublesome way to acquire the benign influence of Sudarśana's power. Ahirbudhnya points out that, in fact, there have been kings who have achieved high power in other ways—namely Muktāpīḍa by emblazoning the Sudarśana-*yantra* emblem on a "seat", Viśāla with an emblematic "ring", Sunanda with a "mirror", Citraśekhara with a "flag" and Kīrtimālī with a "canopy" (1-7). He then narrates the first three of these stories (8-50, 51-63, 64-109)—all of which illustrate the power of Sudarśana's *astra*-powers to enter into mundane affairs at a critical juncture to save those who bear his emblem.

XLIX. श्रीसुदर्शनमहायन्त्रघटितध्वजवैभवनिरूपणया चित्रशेखरोपाख्यानवर्णन

Śrīsudarśanamahāyantraghaṭitadhvajavaibhavanirūpaṇayā citraśekharopākhyānavarṇana (67 śls.)

"The Chapter Dealing with the Story of Citraśekhara Illustrating the Prowess of Sudarśana's Banner"

The chapter narrates the story of the fourth king (mentioned in the preceding chapter) who was given a banner with Sudarśana's emblem on it by Mahālakṣmī and who henceforth went out to conquer his adversaries without difficulty (1-67).

L. सुदर्शनमहायन्त्रघटितवितानवैभववर्णनया कीर्तिमाल्युपाख्यानवर्णन

Sudarśanamahāyantraghaṭitavitānavaibhavavarṇanayā kīrtimālyupākhyānavarṇana (125 śls.)

"The Chapter Narrating the Story of Kīrtimālī Illustrating the Prowess of the Sudarśana-canopy"

This chapter narrates the action-packed story of king Kīrtimālī who, fighting against the gods and protected by virtue of the Sudarśana-canopy, slays even many of the divine ranks. Due to the Sudarśana-discus fighting on his behalf he is able with certainty to turn aside all the weapons the gods hurl against him (1-125).

LI. तारादिबीजाक्षरस्वरूपतदर्थवर्णन *Tārādibījākṣarasvarūpatadarthavarṇana* (80½ śls.)

"Concerning the Significance, Form and the Basic Letters of the '*Tāra*' (and other) *Mantras*"

Nārada asks to know about the "*Tāra*" *mantra* and some others (1-6). Ahirbudhnya replies that to one who understands the *mantras*, they become so much the more efficacious. He then begins his discussion by pointing out that *mantras* have three aspects—their *sthūla*, *sūkṣma*, and *para* forms (7-10). He turns then to the *praṇava* syllable, saying that each of the letters comprising "AUM" is presided over by Saṁkarṣaṇa, Pradyumna and Aniruddha respectively and that these give to it its special potency (11-50). Continuing with the "*Tāra*" *mantra*, he then discusses the *sthūla*, *sūkṣma* and *para* aspects of it (51-69). The concluding lines give a resumé of what he has just covered (70-81a).

LII. विष्णुनारायणवासुदेवमन्त्रार्थनिरूपण

Viṣṇunārāyaṇavāsudevamantrārthanirūpaṇa (85½ śls.)

"A Chapter Dealing with the Substance of *Mantras* Concerning Viṣṇu, Nārāyaṇa and Vāsudeva"

Ahirbudhnya continues his discussion of *Mantras*. He says that each *mantra* will always end with "*namaḥ*" and this word sets up a relationship of salutor and saluted between the aspirant and the deity to whom the *mantra* is addressed *etc.* (1-13, 25-34). He then elaborates a bit more on the qualities of one who would invoke the powers of *mantras*, such a person being termed a "*prapanna*" (14-24; cf. XXXVII: 22-57).

Turning to the "*Viṣṇu*"-*mantra*, he begins to analyze the word Viṣṇu part-by-part (35-48), and then, moving to the "*Nārāyaṇa*"-*mantra*, he does the same (49-58). Finally he explains the word "*Vāsudeva*" in the "*Vāsudeva*"-*mantra* (59-86a).

LIII. जितन्ताख्यमहामन्त्रार्थनिरूपण *Jitantākhyamahāmantrārthanirūpaṇa* (76 śls.)

"Chapter Dealing with Mantra called "*Jitante*"

Ahirbudhnya here explains the *mantra* "*jitante puṇḍarīkākṣa...*" by discussing the meaning of the constituent words "*jitam*" (1-2), "*puṇḍarīkākṣa*" (3-21), "*viśvabhāvana*" (22-36), "*hṛṣīkeśa*" (37-50), "*mahāpuruṣa*" (51-63), and "*pūrvaja*" (64-76). (*Note*: Throughout this chapter, there are some interesting remarks concerning the intimate relation of certain of these syllables in their *sthūla* forms to the *Vyūhas* of Pāñcarātra theology).

LIV. नारसिंहानुष्टुभमन्त्रार्थनिरूपण

Nārasiṁhānuṣṭubhamantrārthanirūpaṇa (55½ śls.)

" Chapter Dealing with the *Anuṣṭup Mantra* on Narasiṁha "

Ahirbudhnya turns now to the " *Nārasiṁhānuṣṭup* "-*mantra*, and endeavors here to explain, part-by-part, its *sthūla*-significance in a way that is acceptable and/or adoptable to aspirants of any one of the five major schools of thought (namely: Sāṁkhya, Yoga, Pāñcarātra, Vedānta and Pāśupata). For example, in treating the word " *ugra* ", he gives an etymology pointing to the widely-held notion that the world both emerges [" vomitted "] and disappears [" swallowed up "] during the periods of *sarga* and *pralaya* (17). The other words are treated in similar, if not somewhat more extended and complicated, ways (1-40). Toward the end (44-56a) he gives the particular analysis of this *mantra* according to the Sāṁkhya school's outlook.

LV. नारसिंहानुष्टुभमन्त्रार्थनिरूपण

Nārasiṁhānuṣṭubhamantrārthanirūpaṇa (53 śls.)

" Chapter Dealing with the *Anuṣṭup Mantra* on Narasiṁha "

Ahirbudhnya says that, similarly, there is a special interpretation given to the " *Nārasiṁhānuṣṭup* "-*mantra* by the Yoga School—and he explains what this is (1-7). In like manner he gives the viewpoints of the Pāśupata (8-14) and Vedānta outlooks [15a—which says simply to refer to the prior explanation given in LIV : 1-40]. Finally, he turns to what is presumably the Pāñcarātra interpretation of the *mantra* (15b-53)—for example, " *ugra* " here connoting the *Saṁkarṣaṇa-vyūha* who articulates the faultless *śāstra* and with it delights all mankind (16). The other words upto " *jvalat* " are as before treated in similar but more detailed and esoteric ways.

LVI. नारसिंहानुष्टुभमन्त्रार्थनिरूपण

Nārasiṁhānuṣṭubhamantrārthanirūpaṇa (45 śls.)

" Chapter Dealing with the *Anuṣṭup Mantra* on Narasiṁha "

Continuing from where he left off in the preceding chapter, Ahirbudhnya takes the words of the " *Nārasiṁhānuṣṭup* "-*mantra*—starting with " *jvalat* "—and continues with the sectarian Pāñcarātrika interpretation of their meanings: " *jvalat* " (1-8), " *aprameya* " (9-21a), " *nṛsiṁha* " (21b-30), " *bhadra* " (31-32) and " *mṛtumṛtu* " (33-45). In the course of this analysis the various letters are stated to have an esoteric relation to each one of the thirty-nine *avatāra*-forms assumed by the Lord.

LVII. ज्योतिश्चक्रमन्त्रार्थनिरूपण *Jyotiścakramantrārthanirūpaṇa* (79 śls.)

" Chapter Dealing with the Radiant " Discus "-*Mantra*, *viz.* " *Sāvitrī* " or " *Gāyatrī* "-*mantra* "

. Here, Ahirbudhnya analyzes the words in the basic 24-syllabled "*Gāyatrī*" *mantra* (1-19) and the extended "*Bṛhad gāyatrī*"-*mantra* (20-28). Then he turns to certain (related?) Vedic *mantras* in common use (29-79) and he analyzes these in terms acceptable to Pāñcarātrins, the discussion following the pattern set by the preceding three chapters.

LVIII. पञ्चहोतृमन्त्रार्थनिरूपण *Pañcahotṛmantrārthanirūpaṇa* (65½ śls.)

"Chapter Dealing with the Meaning of Five Groups of *Mantras*"

Certain liturgies require the employment of groups of Vedic *mantras*. These *mantras*, used in certain specified and common ritual acts, are here explained—the attempt being to analyze the groups of *mantras* in terms acceptable to Pāñcarātra beliefs. Altogether five groups of *mantras* are discussed: a group of ten [*daśahotṛ*] (8-29), a group of four [*caturhotṛ*] (30-37), a group of five *mantras* (38-48), a group of six (49-59) and a group of seven *mantras* (60-67a).

LIX. पुरुषसूक्तश्रीसूक्तवाराहमन्त्रार्थनिरूपण

Puruṣasūktaśrīsūktavārāhamantrārthanirūpaṇa (77 śls.)

"The Chapter Dealing with the Significance of the "*Puruṣasūkta*", "*Śrīsūkta*" and the "*Varāha-Mantras*"

Ahirbudhnya turns to the 16-stanza "*Puruṣasūkta*" *mantra*—pointing out in a most interesting way that the first stanza connotes the reality of the *Para*-form of the Lord, that the second stanza reflects Saṃkarṣaṇa's Being, the third refers to Pradyumna's work in the world, the fourth to Ahirbudhnya, and the remaining fourteen stanzas concern various worldly matters and their inter-relations (1-39). Moving to the "*Śrīsūkta*"-*mantra*, he deals with this in briefer fashion, saying that in another work (*anyatra*) it has already been dealt with at length—adding that this "*Śrīsūkta*" recited along with "*Puruṣasūkta*" will win for one a place in Viṣṇu's abode (40-43).

As for the "*Varāha*"-*mantra*, whether it be in its gross or subtle form, it does nothing other than to reflect the brilliance and power of Sudarśana (44-50).

Having said this, Ahirbudhnya is led to reflect that what he just said about the "*Varāha*"-*mantra* is no less true of what he has been saying throughout the entire narrative so far—whereupon he launches into a resumé of all that he has treated so far (51-69). He closes by saying the foregoing *śāstra* should be kept secret from all except who qualify to hear its potent message (70-75). He and Nārada express gratitude to Sudarśana for allowing them to have had this discussion with him as subject (76-77).

LX. शास्त्रवैभवनिरूपण *Śāstravaibhavanirūpaṇa* (27 śls.)

"Chapter Dealing with the Greatness of This Work"

Durvāsas now speaks again to Bharadvāja, saying that the dialogue he has just heard recounted to him contains the correct knowledge about the world and its ways. Moreover, it contains the essence of all the systems like Sāṁkhya, Yoga, *etc.*..., hence it is information not to be squandered, nor especially is it to be imparted to those not eligible to hear it. It contains sixty chapters, knowing which a man will become omniscient (1-27).

*   *   *   *

A brief *pariśiṣṭa* of some 119 *ślokas* plus some prose and other *ślokas* follows. The main contents of this is a *stotra* for reciting the 1000 names of Sudarśana. The progression of these names is based on a mnemonic device of the letters " *a* " to " *kṣa* ". The purpose of reciting this *stotra* is to keep Sudarśana calm and pleased.

Critical notes :

Few of the saṃhitās in print enjoy good, critical editions ; here is an exception. Schrader's *Introduction*.. provides the definitive study of this work ; no future studies can be made without reference to it. The problem of dating this work with precision, however, still remains. *Sāttvata-saṃhitā* and *Jayākhya-saṃhitā* are both mentioned (at the ends of chs. 5 and 19 respectively).

As is the case in both the titles *Agastya-saṃhitā* and *Bhāradvāja-saṃhitā* (*q.v.*), so also here in the name *Īśvara-saṃhitā* there are two works—both Pāñcarātra documents—to be distinguished.[1] The printed *Īśvara-saṃhitā*, a work of 25 chapters, has gone through two editions and a third one is scheduled for release soon. This text will be discussed and described first. Then we will turn to the second *Īśvara-saṃhitā*, a text surviving in part only and represented by a version preserved at the Oriental Institute, Baroda; it is a brief, 14-chapter work devoted to the *mantra* addressed to Narasiṁha.

ईश्वरसंहिता[1] ĪŚVARA-SAṂHITĀ[I]

[Index Code: Isvr[1]]

Available:

(a) *Īśvara-saṃhitā*, Mysore, Sadvidya Press, 1890. 547 pp. *Telugu* script.

(b) *Īśvara-saṃhitā*, Conjeevaram, Sudarsana Press, 1923. 667 pp. *Devanāgarī* script.

(c) *Īśvara-saṃhitā*, Tirupati, Kendriya Sanskrit Vidyapeetha (scheduled for publication in the late 1960's). *Devanāgarī* script.

Introductory Remarks:—

This is one of the older *saṃhitā*s, and one that is justifiably popular as a reference manual. Its encyclopaedic scope, covering most subjects of concern to Pāñcarātra priests, as well as its detailed, clear, precise and coherent treatments of those subjects highly recommend it for study of the system. Its origin is South India and, indeed, it may have been composed in the Melkoṭe area where it is still closely connected with the local temple traditions of worship.

It is a relatively long work, totalling almost 8200 *ślokas*. The exposition for the most part follows an inner logic, and the 25 medium-to-long chapters that come to us today may be divided into three major sections—relating to *nitya*, *naimittika* and *kāmya* concerns—with a fourth section appended expanding on certain details. The first section—excluding the first chapter which conventionally sets the narrative framework (Nārada instructing a group of

1 See New Catalogus Catalogorum, University of Madras, Vol. II, pp. 278b-279a.

sages) and which eulogizes the work—comprises chapters 2 through 9 in which the daily (*nitya*) routines of temple worship are given in detail. The second section, chapters 10 through 15, takes up matters relating to the occasional (*naimittika*) festivals celebrated in the temple's liturgical cycle. The third section turns to the optional (*kāmya*) activities of temple-building (ch. 16), furnishing the finished structure with properly wrought and sanctified icons (chs. 17 and 18), penitential undertakings (ch. 19) and *dīkṣā*-initiation (chs. 21 and 22). The fourth and final section (chs. 23-25) expatiates on the answers to six questions of special interest to professional *arcakas*—questions regarding the maintenance of pure worship traditions, the use of *mantras*, the employment of *mudrās*, the objects of *dhyāna*, the construction of firepits, and the rules regarding appropriate food-offerings.* One of the assets of the work is that there is a happy combination throughout of philosophical speculation with the various practical injunctions, lending to the whole a sense of reasonableness and conviction that is rare among the normally didactic *saṃhitā*-texts.

The *Īśvara-saṃhitā* is popularly considered to be derivative of the *Sāttvata-saṃhitā* (*q.v.*).§ This latter work is named in the text at hand (I: 64, 66) as one of the "Three Gems" along with the *Pauṣkara-saṃhitā* and *Jayākhya-saṃhitā*; further, these three are identified respectively with Melkoṭe, Śrīraṅgam and Conjeevaram (I: 67). That its origin is southern is further supported by mention of Tamil liturgies and songs (see XI: 236a, 252b; XIII: 220). The 20th chapter, whether it is original with the *saṃhitā*-text or not, containing a eulogy and legendary history of Melkoṭe, certainly at least indicates an attachment to this southern center of Śrīvaiṣṇavism if not actual origin there. It may be worth noting that there is a marked hostility to Vaikhānasa ways (see XIX: 458; XXI: 586). Perhaps also noteworthy is the fact that the *Īśvara-saṃhitā* gives no support whatsoever to the notion that Lakṣmī is coequal and coeternal with Viṣṇu (see, for example, VII: 1-6).

The title is named in the following canonical lists : *Pādma* (35/108), *Pārameśvara* (4/17), *Bhāradvāja* (5/103), *Mārkaṇḍeya* (32/91), *Viṣṇu Tantra* (94/154), *Hayaśīrṣa* (10/25); also in *Agni Purāṇa* (10/25) and *Maheśvara Tantra* (11/25). Yāmuna (late 9th/early 10th century A. D.) in *Āgamaprāmāṇya* quotes twice from "*Īśvara-saṃhitā*" but neither of the brief passages can be identified with material in the printed text. Vedānta Deśika (13th century A. D.) also quotes several passages from "*Īśvara-saṃhitā*"—including those two cited earlier by Yāmuna—but only some of these have been traced to materials found in the printed editions.

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* Chapter 20 appears to be an interpolation. See "Critical Notes," below.

§ Note, however, that the *dīkṣā*—initiation rites described in *Īśvara-saṃhitā* XXI differ considerably from those enjoined in *Sāttvata-saṃhitā* XVI-XX.

DESCRIPTION OF CONTENTS

I. शास्त्रावतार *Śāstrāvatāra* (71½ śls.)

" The Transmission of the Teaching "

Nārāyaṇa delegates Nārada to instruct some sages (Pauṣkara, *et. al.*) who have come to the Badari āśram in search of the means of salvation (1-17a). Nārada commences by explaining that what he is about to impart to them has extraordinary merits. He tells them that it is a teaching which derives from the *Sāttvata-śāstra*, the " root of all Vedas, " that it has been passed down undefiled through the ages, and that, although it is a demanding way, it none the less has the potential to lead to *mokṣa* even in the present age (17b-43). The saving power of this holy teaching is made more accessible in these dark days by the fact that it is now also passed along in the popular *anuṣṭup*-metre—just as are also the *Pauṣkara*, the *Jayākhya* and the *Sāttvata saṃhitās*. The teaching is, furthermore, couched in a language that is not only direct and clear [*sātvika*] but also has explanations when necessary [*rājasa*], as is common in other present-day Pāñcarātra and Vaikhānasa works. He concludes his introduction by saying that of all the *saṃhitās*, the present *Īśvara Saṃhitā* is the best because, coming from Īśvara Himself, it has preserved its purity (44-72a).

II. मानसयागविधि *Mānasayāgavidhi* (131 śls.)

" Rules for Silent Worship "

What is the proper mode for worship of God? The *pūjaka* must attend first to his own daily toilet. Only then when he is ritually pure, may he go to the temple where the Lord abides (1-5). Approaching the deity, he is to wake Him with music and praises, and commence worship—making certain all the while that all details are meticulously attended to (6-131). Utensils must be cleansed (24-27); the sanctuary purified (36-37); the mind of the *arcaka* elevated to the level of Viṣṇu (38-50) by undertaking certain *nyāsa*-meditations commemorating God's activities of *sṛṣṭi* (51-63) and *sthiti* (64-76), and by some yogic disciplines (77-94). Then the *arcaka* is to continue directing his attention to God by addressing to Him *mantras* and by paying Him other attentions and favors (95-101), ending with a brief commemoration of God's destructive energies (103-105). Thereupon the worshipper begins formal " *mānasayāga* " —mentally offering to God a variety of pleasing objects (106-122), surrendering even himself, his wife and children, with tears of joy to God's service (123). He continues with some further yogic routines before he finally turns to the image of God for purposes of liturgical worship (124-131).

III. विमानदेवतार्चनाविधि *Vimānadevatārcanavidhi* (194 śls.)

" Rules for the Worship of the Gods in, on and around the *Vimāna* "

Despite the title, this chapter deals with the details of the materials and utensils, procedures and motions of liturgical worship [*bāhyayāga*], *viz.*, water and water-pots (14-29a, 89b); the incense-holder (40-51a, 88-89a); the bell (51b-87); uses and times of *mantras* (29b-36, 90); the various offerings to and the calling to witness of the gods, demigods, spirits, and powers, *etc.* (91-102, 123-175); and types of esoteric meditation (103-122). Cautions are given toward the end of the chapter (176-188) that the spirit of reverent worship is to be found in him who sees in the *pūjā*-icon all reality and existence. The closing *ślokas* (189-194) tell how to construct the *mantra* for any given temple and its deity, with a eulogy for those who perform worship-rituals with correctness and piety.

IV. नीराजनान्तविधि *Nīrājanāntavidhi* (245 śls.)

"Rules (for Worship up to the) Waving of Lights"

The narrative of the preceding chapter, having traced *pūjā*-liturgy up through incense-purifications [*dhūpa*] only, is picked up in the present chapter and carried on through the light-offerings [*dīpa*]. The details for the rituals of worship to the attendants of Viṣṇu are given—Cakra, Agni, Yama, Īśāna, Vāyu, Sun, Moon, Ananta, Garuḍa, Viṣvaksena and his lieutenants, *et.al.* (1-56). This is followed by a section on how to worship Viṣṇu Himself with flowers, water-offerings, prostrations, further meditations, miscellaneous offerings and petitions (57-142a). Then follows a description of the successive daily toilet rites of the icons [*snānadāna*] (142b-199a). The concluding portion of the chapter (199b-245) is concerned with a discussion of when and how the ceremonial waving of lights [*nīrājana*] is to be done; *nīrājana* is of three types, depending on where and when it is done—*sāttvika*, *rājasa* and *tāmasa*—but only the *sāttvika*-type is here discussed.

V. भोज्यासनाग्निकार्यविधि *Bhojyāsanāgnikāryavidhi* (285 śls.)

"Rules for Kindling the Fire and for Making Food Offerings"

Continuing the liturgy of daily temple worship, this chapter opens (1-45) with an outline of how to proceed with *bhojyāsana*—giving several preparations of fruit, rice and sweets as offerings to God, and following these with rites of washing, incense—and betelnut-offerings. Then (46) God is offered "rest". The remainder of the chapter (47-285) turns back to the particulars of *agnikārya* (a part of the *pūjā*-liturgy that normally precedes the food-offerings since the fire used for cooking them is what is kindled during *agnikārya*), and describes materials, procedures and the rationale.

VI. पितृसंविभागादिशयनोत्सवान्तविधि *Pitṛsaṁvibhāgādiśayanotsavāntavidhi*
(118 śls.)

" Rules for the Offerings to Departed Ancestors, *etc.* and for the (Ending of the) Śayana-Festival "

As part of *agnikārya*, offerings to the spirits of departed ancestors [*pitṛsaṁvibhāga*] is to be done; how this is done is given (1-21). Only after this are the deities on the *gopuras* and at entrances, *etc.*, to be worshipped with the same items offered previously to the main deity. Offerings are then to be made to the festival icon [*utsavabera*] in the same manner as the preceding ones had been made. After that, worship of the *balibera*-icon is done, whereupon *bali*-offerings and a procession are made—which concludes *agnikārya*-rites (22-47).

The regular daily offerings are to be made either to the *utsavabera*-icon or to the *balibera*-icon—a portion of the liturgy here referred to as " *nityotsava* " (48-60). Then (picking up the narrative from where it left off in the preceding chapter, see *adhy.* V : 46, above, after *śayana* :) comes *anuyāga* (62-70). After this has been duly done, an octave of worship [*aṣṭāṅgapūjā*] is performed (71-75), which octave of worship should be repeated twelve times a day [*dvādaśakalāpūjā*] (76-109).

Whenever *pūjā*-worship is done to one of the movable icons, the presence of God's power must be asked to go from the main idol to the particular movable icon [*āvāhana*], and, when the celebrations are over, that power of God is asked to return from the movable icon back into the main idol again [*visarjana*] (110-112a). All materials remaining from *pūjā*-offerings (flowers, *etc.*) are finally to be offered to Viṣvaksena, whereupon the doors of the sanctuary are closed (112b-118).

VII. लक्ष्मीसुदर्शनार्चनविधि *Lakṣmīsudarśanārcanavidhi* (222 śls.)

" Rules for the Worship of Lakṣmī and Sudarśana "

Lakṣmī and Bhū are both aspects of Viṣṇu's two-fold power on earth—the former His power of enjoyment [*bhoktṛśakti*], the latter His power of nourishment [*puṣṭiśakti, kartṛśakti*] (1-6). Lakṣmī takes on three forms [*rūpatraya*] —" *yogalakṣmī* " within the mole of Viṣṇu's chest, " *bhogalakṣmī* " by His side and " *vīralakṣmī* " as she is seen as a separate icon in her own shrine. The first two forms are worshipped along with Viṣṇu Himself; the third form is to be worshipped with a separate liturgy (7-9). How this is done—where the shrine is located, decorated, how her image is to be modelled, how her presence invoked (23), the proper *stotras* of praise to be raised (48-61), special liturgies and festivals devoted solely to her, *etc.*—is given for when the shrine is part of a Viṣṇu temple [*paratantra pūjā*] (10-68), and, even more elaborately, for when

she is in a temple dedicated only to her [*svatantra pūjā*] (69-90a). Bhūdevī may be worshipped in the same way (90b).

Turning to Sudarśana, the personified Discus of Viṣṇu may be separately worshipped also. Many good effects and healings can be secured from worship of Sudarśana (91-99). The description of Sudarśana is then given, along with *mantras* for invoking his presence and power (100-151), followed by an outline of the steps in Sudarśana-*pūjā* (152-218). Note, however, the *śayanāsana*-portion of the regular liturgy is never to be accorded to Sudarśana (221a).

VIII. गरुडादिपरिवारार्चनविधि *Garuḍādiparivārārcanavidhi* (227 śls.)

" Rules for the Worship of Garuḍa and Other Subsidiary Deities "

This chapter discusses three subsidiary deities and their worship : Garuḍa (1-65), Viṣvaksena (66-173) and Vaiṣṇava saints (174-227). Garuḍa is first described in all his greatness (1-5). Then follows discussion of his shrine and its location in a temple (6-8), his *mantra* and how it is produced (9-15), his posture according to his relation to the main Viṣṇu image (16), and the liturgy of his worship (17-40). A description of his five forms is given (41-57) along with their uses in actual worship; and the section closes with a description of Garuḍa's personal entourage and its worship (58-65).

Why worship Viṣvaksena, where and with what (66-67)? Why and when to worship Viṣvaksena is given (68-75), along with a eulogy of those who do such worship (76-95). Where his shrine is to be located within a temple's precincts is given (96), followed by a step-by-step outline of how to worship him (97-109a, 131-173) interspersed with descriptions of his appearance (109b-130). This section closes with a description of his entourage of Gajânana, Jayatsena, Harivaktra and Kālaprakṛti (153-160), and how they are to be worshipped along with him (161-170).

Vaiṣṇava saints [*viṣṇubhaktas*] may be worshipped by devotees—why this is to be done, how their icons are to represent them and where their shrines within a temple's precincts should be located are given (175-182). This is followed by a step-by-step directive for the liturgy of their worship (186ff., 213-227), interspersed with instructions for producing their *mantras* (183-185) and a description of their appearances for meditational—and iconographical—purposes (209-212).

IX. द्वारावरणदेवतालक्षणादिविधि *Dvārāvaraṇadevatālakṣaṇādividhi* (350 śls.)

" Rules for the Characteristics, *etc.*, of the Fixed Deities in the Doorways and courts ".

This chapter concerns the daily ritual obligations owed to the deities whose abodes are fixed in the temple doorways—namely, Vāgīśa in the right door-

jamb [*dakṣiṇa*], Kṣetranātha in the left [*vāma*], and Lakṣmī in the lintel along with the personified discus of Viṣṇu (*i.e.*, Cakra). Their respective descriptions are given (5-16). At the entrance of the sanctuary [*garbhagṛha*], Gaṇādhipa and Pracaṇḍa are to be found, with Garuḍa in the lintel (17-28); while in the *maṇḍapa* attached to the sanctuary Dhātā and Vidhātā will be found. In the first *prākāra*-wall, proceeding clockwise, one will encounter the stations of Kumuda and Kumudākṣa, Puṇḍarīka and Vāmana, Śaṅkukarṇa and Sarvanetra, Sumukha and Supratiṣṭha in the eight directions (31-49a). Elsewhere will be found Jaya and Vijaya (50-51a).

In the second court [*āvaraṇa*] will be found Garuḍa's shrine (52-58), as well as Upendra, Tejodhara, Duratikrama, Mahākarmā, Mahāhrada, Agrāhya, Vasuretas and Vardhamāna in the various directions, with Sākṣī in the sky and Ādhāranilaya beneath. At the *gopuras* leading into this second courtyard will be found Śaṅkha and Padma in front and Bhadra and Subhadra in back (51b-83). Further descriptions and eulogies of selected names from the lists above are given (84-88).

In the third court [*āvaraṇa*] will be found, in due order, the ten deities : Indra on his elephant, Agni on his goat, Yama on his buffalo, Rākṣaseśvara (= Nirṛti) on a corpse, Varuṇa on the *makara*-whale, Vāyu on a deer, Moon on his rabbit, Śiva on his bull, Ananta on his tortoise, and Brahmā on his swan (89-105a). In the entrance to this third courtyard, at the *gopura*, will be found Sudarśana (105b-115).

In the fourth court [*āvaraṇa*], the ten weapons will be found in due order (116-130); the entrance to this round is guarded by Gaṅgā and Yamunā (131-138). In the fifth *āvaraṇa* are the eight deities : Lohitākṣa, Mahāvīrya, Aprameya, Suśobhana, Vīrahā, Vikrama, Bhīma and Śatāvarta (139-153); the entrance to this round is guarded by Vajranābha, Harīśa, Dharmādhyakṣa and Niyantrīśa, Vāsunātha and Sudhānanda (154-168). In the sixth *āvaraṇa* Vidyādhipati, Śiva, Prajāpatisamūha and Indra—all with their retinues—will be found, along with the eight weapons of Viṣṇu (169-183). In the seventh *āvaraṇa* are representations of the Seven Sages, the Planets and Stars, the Cloud-groups, the *Nāgas*, the Heavenly Nymphs, the medicinal Herbs, Cows, and the Sacrifices; while at the entrances will be found Ānanda and Nandana. Vīrasena and Suṣeṇaka with their sixteen assistants, and the *saṁsāradevatās* will be encountered in the ground of the outer round (184-204a). At the outermost entrance, eight guardians keep improper people from entering the temple precincts (204b-212), while sixteen additional *gaṇas* populate the outer gates and the outer corners (213-233). The eighth *āvaraṇa*, when and if it is built, contains the *tattvas* of creations, and assures that God abides in the icon and receives all worship (234-237). These *tattvas* are to be worshipped (238-242).

Additional deities are given for the other subsidiary entrances to the eight *āvaraṇas* (243-281), along with the details for their iconography, consecration, their roles in daily worship, *etc.* (282-335). The chapter ends with some general reflections on the daily routines of worship in regard to all the above-named deities, the times and relative importance of the various parts of the liturgy, and a placement of the whole into the context of worship of the main deity (336-350).

X. महोत्सवध्वजारोहणान्तविधि *Mahotsavadhvajārohaṇāntavidhi* (412 śls.)

"Rules for the Great Festival up to the Finish of the Flag-Hoisting Ceremonies"

The chapter opens with a general discussion of festivals, when and why they are held (1-10), and how the temple itself must have been properly prepared from the very beginning with all accoutrements necessary for festivals (11-13), and the length of time for various festivals (14). The preparations for the major nine-day festival are described: the *ācārya*'s preparation and purification (16-59); the preparation of the deity (60-77); the ritual of sprouting seedlings (78-226); the preparation of the cloth to be used in the flag-ceremony (227-274); preparation of a *maṇḍapa* in which further sanctifying ceremonies are done to the cloth for the flag (275-304); the *rakṣābandha*-ceremonies in which the festival idol is asked to preside over the succeeding events (305-334); the selection, preparation and placement of the flag-pole (335-357); procession with idols and the flag (358-368); hoisting the flag itself with a rope before coiling, and the succeeding consecration services (369-381). When these things have been done, then gifts and other rewards are generously to be given (382-384), after which the *ācārya* is to recite a eulogy of Garuḍa (385-391). This is the end of the first day of the nine-day festival. The gains that accrue to those who perform this ceremonial liturgy faithfully are given, along with some further details and directions concerning the flag-hoisting ceremonies in general (392-412).

XI. महोत्सवविधि *Mahotsavavidhi* (439 śls.)

"Rules for the Great Festival (Continued)"

On the second day, after having arranged for a musical prologue (1-36), the necessary *bali*-procession is made with *balibera*-icon (37-93), whereupon the *utsavabera*-icon is taken to the *yāgaśālā*-hall for a fire-ritual [*homa*]—which is described in all its details, and the fire of which is not to be extinguished for nine days (94-179). There are interjected at this point some directions for the *ācārya* in regard to austerities he must observe during the *mahotsava*-period (181-183). The third day [*dvitīya divase prāpte* (*sic*)] is much the same as the second in its ritual observances (184-212), and likewise is both begun and

ended with a procession with the *balibimba*-icon. And so, in fact, it is to be done each day until the ninth day with only minor alterations (213-214). On each night a different specified vehicle [*vāhana*] is offered to the Lord—although during the daytime the choice of the vehicle is optional—and the grand procession of vehicles is generally described at length (215-244). This is done twice daily, and after each grand procession of the *utsavabera*-icon, the idol is returned to an *utsava-maṇḍapa*, given offerings, and ceremoniously returned to the temple (245-260).

On the seventh morning a special chariot procession is enjoined and described (278-311)—being the single, biggest public performance to be celebrated during the entire *mahotsava*-festival. The *avabhṛthotsava*, which is inserted into the normal observances of the ninth-day morning, is also described (317-356). On the ninth-day evening the *ācārya* blesses all in the presence of God, and there is then a routine concluding *homa*-sacrifice in the *yāgaśālā* in which *bali*-offerings are made and the deities which had been called to witness the entire *mahotsava*-festivities are given permission to leave and return to their respective places or to their source in the *mūlabera*-image. When this is done, the *ācārya* is richly rewarded (357-376). Other concluding rites are also taken care of, and the *utsavabera*-icon is returned to its original place where, on the following day, after all regular rituals have been attended to, a special *puṣpayāga* is done in the evening (377-412). The flag is then lowered (417), all the remaining deities are given permission to disperse (420-423) and, early on the eleventh day, some further ceremonies are done by the *ācārya*. Thereafter he bathes (429) and regular *pūjā*-activities in the temple are resumed (430).

All during the *mahotsava*-festivities brahmins should be fed (354b), and at the end all participating personnel are to be generously rewarded (431-438). A *yajamāna*-patron who supports *mahotsava* such as has been described will gain the best of both worlds (439).

XII. पक्षोत्सवविधि *Pakṣotsavavidhi* (233½ śls.)

"Rules for Festivals During the (Various) Fortnights"

On the twelfth day of each fortnight, there is a *dvādaśī*-festival celebrating respectively the full moon day and the new moon day; when the *śravaṇa*-star comes each month, a *śravaṇa*-festival is held; the monthly star-day of the idol's consecration is celebrated; the monthly star-day of the *yajamāna*-patron is also remembered; the bi-annual *viśvotsava* is marked approximately on April 15th and on October 15th; *ayanotsava* also is marked on approximately the 15th of August and the 15th of January (1-4). A few technicalities about the foregoing are given (5-10). The remainder of the chapter is devoted to describing in more detail some of these, and other, festivals; *dvādaśī* is described (11-24a);

madhumāsotsava (= *vasantotsava*) which does not appear in the above list is also described, with some options given concerning its celebration (24b-40); *jalakrīḍotsava*, which is part of the foregoing, and is also not mentioned in the opening *ślokas*, is described (41-60); *ācāryabahumāna* is briefly treated (61-62); and *damanikotsava* is covered in somewhat more detail (63-92). The following are also described : *viśākhotsava* (93-110a); *plavotsava* (110b-143a); *āgrayaṇotsava* (143b-160); *ḍolotsava* (161-205a); and *svāpotsava* (205b-234a).

XIII. सकलोत्सवविधि *Sakalotsavavidhi* (265½ śls.)

"Rules for Festivals Done throughout the Year"

The following festivals are enumerated and described in this chapter : *kṛṣṇajanmadinotsava* or *jayantī utsava* (1-86); Rāma's, Narasiṁha's and Varāha's birthdays—which are celebrated in much the same way as the preceding (86-90); *vīralakṣmyutsava*, including *vijayadaśamyutsava* (91-126, 127-146); (*kṛttikā*)-*dīpotsava* (147-207); *śuklotsava* (208-211); *mārgaśīrṣotsava* (212-250); an unnamed festival in which gifts are distributed by the *yajamāna* on behalf of God (251-253); *mṛgayotsava* (254-263a). The chapter concludes with a list of rewards for those who see to the celebrations of these festival-occasions (263-266a).

XIV. पवित्रोत्सवादिविधि *Pavitrotsavādividhi* (313 śls.)

"Rules for the Garlanding Festival"

During the four-month period [*cāturmāsya*] when Viṣṇu is in His divine Contemplative Slumber [*yoganidrā*], a " purifying ceremony " [*pavitrārohaṇa*] is done to rectify lapses of worship and morals during the preceding year (1-13). The narrator, Nārada, then states where it is to be done (14-17); the measurement of the special *maṇḍapa* to be built there (18-34); other preparations, constructions and decorations to be attended to (35-82); materials needed for the ceremonies (83-165); and some more specific directions for the time of the festival's commencement, thus fixing times for *adhivāsa*, *aṅkurārpaṇa* and *rakṣābandha*-rites (166-198). The actual performance of *pavitrotsava* proceeds with regular *pūjā*-offerings (199), bringing the *utsavabera*-icon to the *maṇḍapa* (201), and then the liturgy itself of giving the *pavitra*-garlands to all instruments and icons and celebrants, ending with processions, a feast, and other things (202-258). The reasons for performing *pavitrotsava* are given (259-260).

There follows a description of a very simple, one-day version of a variant *pavitrotsava* (261-272a); then a domestic version for celebration at home (272b-274).

Four or seven days after the completion of *pavitrotsava*, the *tīrthabimba*-icon—or a substitute stalk of *darbha*-grass—should be taken to a holy river or tank and there, using it as a symbol of purity in this gross world, it is submerged for ritual purification; the *ācārya*, his family and all of creation are symbolically

cleansed and purified by this act—indeed, the *ācārya* and his family also bathe at the same moment as the *tīrthabimba*-icon is submerged. No name is given in the text for this concluding ceremony (275-313).

XV. स्नपनविधि *Snapanavidhi* (430½ śls.)

" Rules for Bathing (the Icon) "

All other performances are validated and will bear fruit if *snapana* is done perfectly (1). Just as a pillared hall was constructed for *pavitrotsava*, so a *maṇḍapa* is to be prepared for *snapana*-rites—only this one will be without *kuṇḍa*-firepits. The personnel needed for the *snapana*-rites are listed (2-11). Then follow directions for various preliminaries (12-27), followed by an explanation of the ten-fold "*para*"-*snapana* and nine-fold "*apara*"-*snapana* rituals (28-33). Thereupon the directions for the preparation, decoration, placement, filling and sanctification of the numerous pots needed for the various kinds of "*para*"-and "*apara*"-*snapana* are outlined (34-343). Next the *mantras* are given which are to accompany the orderly pouring [*abhiṣeka*] from the various jars (344-387). In closing, a synopsis of doing things throughout the entire liturgy is given—from the *ācārya*'s early morning arrival through the *snānabera*-icon's processions, washings, garlandings, *etc*., to the distribution of *prasāda* (388-419). Gifts to the *ācārya* and to other participants are to be given (420 f.). The chapter ends with some miscellaneous injunctions and alternatives regarding when the *snapana* is to be done and when omitted (422-431a).

XVI. प्रासादादिप्रतिष्ठाविधि *Prāsādādipratiṣṭhāvidhi* (351½ śls.)

" Rules for the Sanctification Ceremonies of the Temple, *etc.* "

A *yajamāna*-patron who proposes to build a temple should first engage a suitably qualified *ācārya* to supervise the task, and these two together should select a *śilpin*. Then the three together should locate a desirable place to construct the temple (1-12). After the ground has been ritually examined [*bhūparīkṣā*], then, as part of the liturgy of taking possession of it, a hut [*parṇakuṭī*] is built (13-30) wherein a pot representing Nārāyaṇa is placed and offered appropriate homage (31-48). Then the *sthapati* measures off the plot and, with numerous ceremonies, digs a pit at the place where the future *garbhageha*-sanctuary is to be raised (49-77). The pit is filled in with stones, etc., for firmness and then watered, levelled; and cows are then allowed to graze on the area. The starting of the structure of the *prāsāda* is made with the fixing of the peg, *śaṁku-sthāpana* and for warding of impediments, a *bālālaya* is established with the Idol which is to be worshipped till the Image is established and concecrated in the main temple. Then the regular construction work, stage by stage, as attended by diverse ceremonies is described (78-329). Then follow directions for consecrating *maṇḍapas* (330-340) and *gopuras* (341-352a).

XVII. प्रतिमालक्षण *Pratimālakṣaṇa* (307 ślś.)

"Specifications for Icons, *etc.*"

Idols for worship by those who desire the best results should either be in picture-form [*citra*], or modelled in clay [*mṛt*], or fashioned from wood [*kāṣṭha*], or cast from good metal [*saloha*] or from iron [*ayaḥ*] (1). Elaborations on all the above are given (2-8). Precious gems are not generally used for icons (9, 13 ff.). Then follow general directions for procedures of collecting clay for idols (10-12, 17-30), and of collecting stone and wood for making carved images (31-71, 72-91). Thereupon some iconometric rules are given for measurements—general (92-173), for the *vigrahas* of Hayagrīva and Narasiṁha (174-214), and for *vāhanas* in conclusion (215-237).

There are six kinds of idols, representing types for use on various occasions: *karmārcā, utsavārcā, balyarcā, tīrthakautukārcā, nimittasnapanārcā* and *śayanārcā.* The last five in any temple are the best: the measurements of these five are given in proportion to the *mūlabera*-idol. Their postures are also discussed (238-248a). Temples may be classified, indeed, according to the number and types of idols they contain—*ekabera* and *bahubera* and varieties thereof (248b-260). The sixteen varieties of pedestals are then discussed (261-281) with their relation to the posture of the icon they support; sometimes the measurement of an icon is itself determined by the pedestal (282 ff.). For *utsavabera*-icons the pedestals may take different shapes (294-296). In any case, a pedestal must have a fastening spike for attaching the icon, called a "*praṇāla*"—and the uses and types of these are discussed in closing (297-307).

XVIII. प्रतिष्ठाविधान *Pratiṣṭhāvidhāna* (560 śls.)

"The Procedures of Sanctification Ceremonies"

For the consecration of all idols with *mantras*, elaborate preparations are necessary: a special *maṇḍapa* is to be constructed (2-68a) and the idol to be consecrated (or its substitute) is to be brought to the *maṇḍapa* in a chariot and there made ready for its consecration bath (68b-84). The bath of consecration is called "*jalādhivāsa*," and the rites connected with this may take from one to three to five days; how *jalādhivāsa* is done for a wood, metal and stone icon is told (85-131, 152b-167), and how it is done by a method called "*chāyādhivāsana*" when icons cannot be immersed in water is also told (132-149, 159). The next step after *jalādhivāsa* concerns the placement of the icon on a bed of grains, and it is called "*dhānyādhivāsa*" (168-339a)—and connected with it are many *homas* (236 ff., 305 ff.) and *saṁprokṣaṇas* (220 ff.) and other activities, the most important of which is investing the icon with various "powers" and "weapons" [*mantranyāsa*] (273 ff.).

After sleeping next to the idol and expiating for any bad dreams, the *yajamāna* directs the *ācārya* to proceed with installing the icon [*sthāpana*] (344 a). To do this, the *ācārya* goes to the place where the idol is to be installed, measures with strings, digs a pit in a spot marked off as "*Brahmā*" (347-357), places the pedestal on top a cache of deposited articles (358-380), and brings the prepared idols of the Lord and His consorts to the spot from their bed of grains (381-398). When all has been prepared, the icon is fixed on the pedestal and *mantras* are repeated (399-402). Thereupon, the icon is washed with water which has been reserved, and after this regular worship may be commenced (403-411).

A variation on the above is given with different *mantras* (412-428).

The other idols of the Lord (*i.e.*, the *karmabera*-icons) are then to be consecrated in their appropriate ways, and offerings are to be made (429-453). *Agnikārya* is done, whereupon other items like the *vāhanas* are sprinkled, *balidāna* is offered, and the *ācārya*'s tasks for the next three days are duly to be concluded with *pūrṇāhuti*. On the fourth day, after *pūrṇāhuti*, the closing rites are performed with *homas* and *mantras*, and the *sādhaka* himself takes a bath with the sanctified water (454-480).

The rewards [*phala*] for such a *pratiṣṭhā* ceremony are listed (481-487). *Pūjā* should henceforth be done. When *pratiṣṭhā* is to be done for the Goddess, for Cakra and for saints' icons, the same rules as already outlined above apply—they are merely to be placed in other sections of the temple. The job, however, is considerably simplified if it can be arranged to do their sanctification ceremonies at the same time as the *pratiṣṭhā*-sanctification for the main image. Some special instructions for the consecration of these other icons are given (488-516).

Ornaments of the idols and instruments of *pūjā* should all also be consecrated, and this should be attended to in particular ways (517-532a). The reasons for attending so carefully to these consecrations are given—the main reason being that, in the end, such care will give pleasure [*bhoga*] to God (532b-560).

XIX. प्रायश्चित्तविधि *Prāyaścittavidhi* (880 śls.)

"Rules for Expiatory Rites"

The sages ask how to perform expiatory rites on such occasions as when a temple or anything in it needs attention and repair, when the idol or sanctuary needs to be cleansed from defilements, when natural calamities threaten and when lapses occur to interrupt the regular worship (1-2). The principle regarding repair of an idol is to preserve it if possible once it has already been consecrated; if it is irreparably damaged it should be ceremoniously disposed of

by burying it or sinking it in water. When the temple itself undergoes repair, or the *mūlabera*-idol in it is undergoing repairs, a *bālālaya* is to be employed. "*Svayamvyakta*"-idols require special rules (50 ff.) and should be preserved intact at all costs. Stylistic changes introduced while repairing a given icon are to be scrupulously avoided. Other rules for repairing the idols and the structure itself are given, along with instructions for attendent ceremonies (3-128).

When an idol and/or the temple is defiled by one way or another, certain ceremonies are required for divine satisfaction (129-258a). When natural calamities [*utpāla*] come, or even threatening signs appear, again specific instructions are given for performing pacifying ceremonies (258b-298). When a mistake in daily *pūjā* or in *utsava*-ceremonies occurs, this must be rectified—whether it be because of defilement by persons, mistakes in liturgy, omission of *mantras, etc.* (299-743).*

The chapter continues with a section (744-791) on *grāmaśānti*—first telling how all the foregoing *prāyaścittas* mentioned serve to benefit the village, then (792-843) giving specific instructions as to when and where special *prāyaścittas* to protect the village itself are to be done. The chapter ends with a section on general rules for *śānti-homa* rites (844-880).

XX. यादवाचलमाहात्म्य *Yādavācalamāhātmya* (329 śls.)

"On the Greatness of Melkoṭe"

The sages ask Nārada where the "*svayamvyakta*"-images (mentioned in the preceding chapter) are to be found, and why these give greatness [*mahattva*] to the place wherein they are found (1-3a).

Puṣkarakṣetra is where Puṇḍarīkākṣa abides; Śrīraṅgam in the South and Naimiśa in the North have Keśava; in Badarīnāth Nārāyaṇa dwells; in Tirupati, Govinda; in Bṛndāvan, the Lord in two forms; alongside the Yamuna, Trivikrama; *etc., etc.* (3b-110 mentions dozens of such places—some with familiar names, some apparently places not intended to be geographical). Of these many holy places, four stand out in particular, namely : Śrīraṅgam, Tirupati, Conjeevaram and Melkoṭe (11-114). The establishment of Melkoṭe (= Nārāyaṇādrī = Yādavācala) is then described in story-form (115-329), giving mythological support for certain dates, place-names and festivals observed at Melkoṭe. There is also a brief story given about the establishment of Śrīraṅgam (238 ff.), a eulogy of the Kalyāṇī tank at Melkoṭe (291 ff.) and a eulogy of Narasiṁha who is also worshipped at Melkoṭe (310 ff.)—all embedded in the foregoing narrative.

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* The section just concluded takes up mistakes in all types of *pūjās* and *utsavas*, and at almost every important juncture therein; almost everything and every rite mentioned in the *saṃhitā*-literature is allowed for.

XXI. दीक्षाविधि *Dīkṣāvidhi* (587 ślś.)

" Rules for Initiation (into Pañcarātra) "

The sages say to Pauṣkara that they have heard (perhaps referring to XIX. 323 or some such similar passage in XIX) that only those who have undergone *dīkṣā*-initiation are eligible to perform rites honoring the Lord. Therefore they are to know about *dīkṣā*-initiation. To this, Nārada replies that before *dīkṣā*-ceremonies, an initiate must purify himself both bodily and mentally, for a period the length of which depends upon his class (1-28). In a suitable place (31 ff.), if money permits, two *maṇḍapas* (40 ff.) are prepared and various paraphernalia are collected (54 ff.) whereupon a *maṇḍala* is drawn and attention is directed to it with practice of *mudrās* (84 ff.). Meanwhile the *yāgaśālā*-place will have been prepared for a worship of Vighneśa—albeit other gods are also invoked to be present—whereupon all are satisfied with cooked rice which is brought to the *maṇḍala*-design (117) just before *homa* is performed (118-123).

Another *maṇḍala*-design is prepared for the initiate to sit within (124 ff.), and he is sprinkled with various materials, touched with *darbha*-grass, " surrounded " by *mantras* and blind-folded (129). Objects which are to be offered to God are then put into his outstretched hands by the *ācārya*, and the candidate's thrill and ecstacy at this point help the *ācārya* to decide whether or not he is fit for actual initiation (130 ff.). If the *ācārya* is satisfied by the signs, he ritually touches the initiate (136). Then, after penitential meditation, the candidate contemplates the entire created universe as within his own body and in the *maṇḍala* upon which he sits (137-168a); thereupon he worships the *maṇḍala*-motif. Then he is led to a fire where he does a special *sampāla-homa* (172-179), which absolves him of all previous sins. Resolving, then, to lead a new life, a red thread in length the same as the candidate's own height is brought, and it is wrapped around him while he meditates upon his earthly condition (184-213). After a *homa*-observance, then, this " *adhivāsa* " part of " *vaibhava-dīkṣā* " is over.

A variation on the above, and called " *apara-dīkṣā* ", is when the candidate meditates upon the elements of which he is composed (214-227), and, thus readied, he is led into the sanctuary where he is " presented " to God and, after bringing him back to the *maṇḍala*, he undergoes there certain purifications. *Homa* is done 100 times, and the candidate is covered with a new cloth, being enjoined to sleep with his thoughts of God (228-246).

A second variant, called " *ekāneka-dīkṣā*, " is similar to the above *maṇḍala*-oriented procedures, but much attention is given in it to interpretations of dreams experienced by the initiate (247-279).

Then, after having been prepared in one of these ways, the five sacramental purifications [*pañcasaṁskāras*] are attended to—and these would seem to constitute the central part of "*vaibhava-dīkṣā*"—namely, *tāpa* (284-292), *puṇḍra* (293-317), *nāma* (318-325), *mantra* (328-441) and *yāga* (442-448).

Four other types of *dīkṣā*-initiation ceremonies—called "*nitya-dīkṣā*," "*vyūha-dīkṣā*," "*brahma-dīkṣā*" and "*paramantra-dīkṣā*"—are briefly outlined (449-464).

After *dīkṣā*-initiation ceremonies are completed, the initiate must undergo a ritual bath, the preparations for and the procedures of which are given (465-(504). Only after all this may he independently do *pūjā*.

"*Svārtha-dīkṣā*" and "*parārtha-dīkṣā*" are specifically mentioned as being for those who worship privately in the home and for those who worship publicly on behalf of others in temples respectively—the latter being as the sun is to a small lamp (505-510). Those descended from Śāṇḍilya are eligible for both "*svārtha-dīkṣā*" and "*parārtha-dīkṣā*"; all others may have only "*svārtha-dīkṣā*" and thus may not do temple-*pūjā* (511-558).

The last thirty *ślokas* of the chapter deal with the very interesting subject of intra-sectarian purity: It is said that the *Pāñcarātrāgama* is divided into four parts—*āgama*, *mantra*, *tantra* and *tantrāntara*. The first deals with *vyūha-sthāpana*, *etc.*, and is immortal; it is used in former *yuga*-periods. In the *tretāyuga*-period, *mantrasiddhānta* came into being from *āgamasiddhānta*, and it concerns itself with all kinds of *dīkṣā*-, *abhiṣeka*-, *etc.* rites, and with *mantras*, *mudrās*, *kuṇḍas*, *etc.* (559-577). *Tantra* is concerned with the worship of one *mūrti*-aspect only (577-578); *tantrāntara* is concerned with various *mūrti*-aspects with all their retinues, their weapons and ornamentations, *etc.* (579-583). These four "ways" of worship should not be mixed; proper use of them leads to the welfare of all. As for Vaikhānasa rules and Śiva worship—these are quite outside the pale of Pāñcarātra practice (584-587).

XXII. नियमविधान *Niyamavidhāna* (67 śls.)

"Rules of Conduct (for a *Śiṣya*)"

An initiate must observe certain etiquette toward and respect for his *guru*—always answering him affirmatively with "*bāḍham*," never showing him disrespect, seeking him only for advice, *etc.*, As well, he should take care in all his everyday affairs to behave correctly—never climbing a banyan tree, always refraining from meat, taking off his shoes before entering a temple, *etc.* Particularly, he must honor certain rules in worshipping God in order that his *pūjā* may be perfect and acceptable (1-67).

XXIII. मन्त्रोद्धारविधि *Mantroddhāravidhi* (436 śls.)

"Concerning the Nature of Revealed Scriptures and *Mantras*"

The sages ask Nārada to answer six questions. In this chapter his answers to the first two questions are recorded. First: what is the nature of the scriptures' divine teaching [*divya-śāstra*]? The origin of the teaching, he explains, is three-fold—coming from a divine source (4-15), from sages (16-26) and from humans (27-33)—none of which should be mixed or confused. The rules of worship found in *divya-śāstra* works are to be followed in temples where a *svayamvyakta*, *etc.*, image is established; *divya-śāstra* rules, however, may also be used to direct worship elsewhere to the advantage of the worshipper—for the *sattva*-infused rules found in *divya-śāstra* works are outstandingly best in comparison with *tāmasa* and *rājasa* rules typical of those found in works that originated with sages and humans (34-50).

Second: what is the nature of *mantras* used in establishing an image? He replies that among *mantras* of Viṣṇu which are "*vyāpaka*," there are three—namely, the "*aṣṭākṣara*," "*dvādaśākṣara*" and "*ṣaḍakṣara*" *mantras*. All images may be worshipped with these *mantras*; some particular images, however, must have, in addition, their own appropriate, special *mantras*. But of all the *mantras*, the "*aṣṭākṣara*"-*mantra* is best (51-61). Details are then given relating to how the syllabic elements [*mantravarṇa*] of various *mantras* are disposed within the *prastāra*-sections (of a *maṇḍala*-design) for various purposes and in a number of combinations (62-222). The instructions for composing the *mantras* for the icons of the twelve *mūrti*-aspects of the Lord are given (224-225), for the icons of the twelve Goddesses (226-234), for the icons of the weapons of the preceding (235-238), for the icons of the *vibhavas* (239-273), and finally for the all-important [*bīja*] *mantras* appropriate to all the icons of the preceding deities (274-289). Other names of Viṣṇu are given, followed by instructions for composing the *mantras* appropriate to their iconic forms (290-339). The instructions conclude by telling how to construct and then add a "base" [*pada*] to each of the *mantras*. For, without a *pada*-base a *mantra* is not complete because, without its "base" no *mantra* can have either strength or effect (340-436).

XXIV. मुद्रालक्षणभगवद्ध्यानादिप्रकार *Mudrālakṣaṇabhagavaddhyānādiprakāra* (482 śls.)

"Steps for Contemplation of Bhagavān, and a Description of Ritual Hand-Gestures, *etc.*"

Nārada turns now to answer the third question put to him by the sages, this one concerning ritual hand gestures—[*mudrā*]. He begins by giving a two-fold definition based on the etymology of the word—the first being "that which gives joy"

to the ritual, the second being "that which drives away evils" (1-2). He then tells how one prepares himself for the practice of *mudrā*-gestures—washing the hands with sandalpaste, doing certain exercises with the fingers, ritually touching the chest with the thumbs and forefingers of both hands, executing certain motions with the palms joined, *etc.* (3-11). Different *mudrā*-gestures are named and described (12-72): *vaibhavī* (15a), *avidyādalanī* (20a), *hārdra(da?)dhī* (21b), *śiras*, *śikhā*, *tanutra*, *astra*, *netra* (23a), *kirīṭa* (24a), *śrīvatsa*, *padma* (24b), *kaustubha* (27b), *mālā* (29b), *pādmī* (30b), *śaṅkha* (33a), *cakra* (34a), *kaumodakī* (35b—sometimes called *gadā*), *śakti* (38a), *pakṣirāja* (41a), *añjali* (41b), *dahana* (43a), *āpyāyana* (44a), and *kāmadhenu* (46b)—all of which are directed to objects. The *mudrās* that are directed to *mantras* are then given: *anantāsana* (49b); the *mudrās* for *artha*, *kāma*, *dharma* and *mokṣa* (53a); *dhāmatraya* (55b); *viṣvaksena* (59a); *siddhasantati* (61b); *agni* (65b); *sannidhi* (67b); *sāṁmukhya* (69b); *visarjana* (71a).

Nārada then turns to the fourth question posed by the sages, this concerning the disciplined state of mind [*dhyāna*] to be achieved while uttering *mantras* to various aspects [*mūrti*] of God. He answers that the single, *ekamūrti*-aspects require one particular type of *dhyāna*-contemplation with the appropriate *mantras* being employed (73-84a); *dvitiyamūrti etc.* (84b. ff.) others. In addition, the *suṣuptivyūha*-aspects require still other kinds of mental appreciation in contemplating God and His activities; *svapnavyūha*-forms of God, yet others; and *jāgradvyūha*-forms of God yet again others (up to 129). Further discussion of contemplation [*dhyāna*] of God's *Vyūha*-forms follow (130-146), after which a similar treatment is given for Keśava, *etc.* (147-160), then for the consorts of the Twelve (161-164), the *Vibhava*-forms (165-184), and the *Antaryāmin*-aspects (185-194). The remainder of the chapter is devoted to descriptive passages relating to various deities which descriptions may act as guides to facilitate concentration [*dhyāna*] on these divinities: *Ādiśeṣa* (195-199), *Śaktīśa* (200-210), Madhusūdana (211-213), Vidyādhideva (214-215), Kapila (216-218), Viśvarūpa (219-231), Haṁsamūrti (232-237), Vāsudeva (238-243), Vājivaktra (244-256), Kūrma (257-264), Narasiṁha (265-271). A particularly elaborate description is given of Śriyaḥpati (272-333), followed by a shorter description of Nārāyaṇa (334-349). A short eulogy of *dhyāna*-contemplation is given, in the course of which the worshipper is reminded that only One Person takes all these forms, and that these are only worthy reflections through which to lead the devotee to that one, namely Nārāyaṇa (360-369).

A section describing each of the 51 forms of Garuḍa follows (370-437), for purposes of *dhyāna*-contemplation. In the course of these descriptions various other aspects of Viṣṇu and His entourage are touched upon—but all of these seem subordinated to the primary aspects of Garuḍa. The chapter, and the discussion of *dhyāna* in relation to *mantras*, draws to a close

with a section on the weapons of Viṣṇu (438-476). Finally it is said that such *dhyāna* as has been described may be mentally undertaken at any place by a qualified *sādhaka*—either at home, or in the temple, or indeed at any other place (477-482).

XXV. कुण्डस्रुक्स्रुवलक्षणहविःपाकविधान *Kuṇḍasruksruvalakṣaṇahaviḥpākavidhāna* (217 śls.)

"Concerning Construction of the *Kuṇḍa*-Firepit, the ladles, and the Preparation of Oblations"

Nārada now turns to the fifth question, and it concerns how to make the *kuṇḍa*-firepits. He gives elaborate instructions, with measurements and alternative shapes, *etc.* for constructing the firepit (1-52). He also tells how to make the *sruva*-ladle (53-56).

The sixth question the sages had asked concerned the preparation of *havis*, *etc.* Nārada turns to this and begins to answer it by telling what grains are to be used, how they are to be collected and from where, how they are to be prepared and by whom and under what conditions, *etc.*, and what dishes can be made from these (57-92). A special dish, *haviṣpāka*, which is offered to the deity, is then described (93-106). Further varieties of *havis* (that is, some varieties that will not be offered into the fire) are treated—rice with milk, rice with sugar, rice with ghee, and vegetable mixtures—and He tells what occasions call for these preparations (107-119). He discusses ingredients as well as vegetables and fruits, some of which are to be used in the preparation of other dishes and some of which are to be offered to the deity separately (120-168). He explains in what ritual manner these dishes and other offerings—like sandal, drinks, betelnut, *etc.*—are to be placed before God, how they are to be removed (169-190). He warns of certain things to avoid—overcooking, breathing on the food, getting hairs in the food, forgetting the ghee, *etc.*—which disqualify the food offerings to God; one who offers such inferior food to God is guilty of sin eradicable only by *japa*-exercises (191-200). Correctly prepared food should be offered to all the deities which have been duly installed in a temple, each offering accompanied by the appropriate *mantra* to each god (201-205). Of all the foods made from the grains and other ingredients, only liquid dishes [*pāyasa*] and certain fruits are to be offered into the fire as *homa*-libations; but all offerings are to be made to the accompaniment of *mantras* by those who are qualified by *dīkṣā* (206-211).

The chapter concludes as Nārada tells that the foregoing has expatiated on the meaning of the *sāttvata* teaching, and should be treated with reverence and care; it should be shared only with those who are initiated (into Pāñcarātra), those who are pious, those who seek to escape from the bondage of

worldly life, *etc.* Whoever worships God according to the foregoing system will achieve all his objects in this world and in the next (212-217).

Critical Notes

Regarding the age of this *saṃhitā*-text, if we assume that the reference in VIII : 175b to Śaṭhakopa (=Nāmāḷvār) is not an interpolation then it follows that the work was composed sometime between the tenth century times of Nāthamuni (who attested to the fact that by his time Śaṭhakopa/Nāmāḷvār was a figure popular enough in Śrīvaiṣṇava piety to have had iconic representations made of him) and Yāmuna (=Āḷavandār) who quotes what is presumably this *saṃhitā*. In order to preserve an early date for this work, Farquhar (*Outlines of the Religious Literature of India*, p. 246) suggests that both the passage containing VIII : 175b and another one containing the veiled "prophecy" of Rāmānuja (see XX : 274-5) are interpolations—thus freeing him to seek a date of composition considerably earlier. Schrader holds that the *Īśvara-saṃhitā* comes from a time "before 800" (*op. cit.*, p. 20). We prefer, however, to see the passage containing the reference to Śaṭhakopa as genuine, while not only the passage containing the reference to Rāmānuja but the entire twentieth chapter is an interpolation. Thus we suggest that the *Īśvara-saṃhitā* be dated in the neighborhood of the tenth century. *

That the passages quoted by Yāmuna cannot be located in the text as we have it provokes some interesting hypotheses. Schrader, for example, speculates (*op. cit.*, p. 21f.—for other reasons, be it noted) that there may have been two *Īśvara-saṃhitās*. There is, indeed, another brief work, called "*Īśvara-saṃhitā*," that is extant; it is a Pāñcarātra document. It is discussed and described in the next section (below); but it seems not to be the work cited by Yāmuna. What seems more likely to us is that the present "*Īśvara-saṃhitā*" (Isvr[1]) is, rather, not complete in its present 25-chapter version. Certain secondary works—*e.g. Utsavasaṃgraha* (Mysore, *Telugu* script)—present extracts purporting to be from "*Īśvara-saṃhitā*" that are not found in the printed versions. † A collection of such passages might—although the possibility is admittedly remote—yield the passages quoted by Yāmuna.

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* At this point the passages integral to the text concerning temple construction may serve to help in the dating. Certainly some of the architectural details indicate that a later rather than an earlier date is required for the stylistic data given so that the structures described correspond to temples the building-dates of which are known.

† The portion quoted is a 57½ *śloka* treatment on "*vṛṣṭikāmotsava.*" Chapters that are found elsewhere in other secondary documents present fragments from "*Īśvara-saṃhitā*" on

Regarding the doubtful twentieth chapter—which intrudes upon the otherwise smooth development of ideas in the work as it stands—it might be possible to argue that only certain portions (e.g.., XX: 118-289a) are interpolated. This would at least rid us of the obviously later "prophecy" of Rāmānuja and his eminent followers. But the problem of the chapter itself remains; to retain it as an integral part of the work would require major rearrangement of other parts of the text in order to accommodate it neatly. Instead, we prefer to see the present arrangement of chapters cohering to an inner logic of its own, as suggested above in our "Introductory Remarks," and that the twentieth chapter in its entirety should be dismissed. This in no way denies to the *Īśvara-saṃhitā* its origin nor its historical connection with Melkoṭe.

A comparison of the text as it stands with commentaries written on it (for example, one such commentary may be found in the S. Iyengar Library in Śrīraṅgam) might turn up data on the various textual problems touched upon in the preceding paragraphs.

ईश्वरसंहिता²

ĪŚVARA-SAṂHITĀ II

Index Code ; Isvr II

According to a leaf manuscript in *grantha* script, O. I. Baroda No. 7967 (88 leaves, in good condition).

Introductory Remarks

This relatively short and apparently incomplete work of some 640 *ślokas* divided into 14 chapters may alternatively be called "*Nṛsiṃhakalpa.*" The colophons of the Baroda manuscript offer no consistency—the work being variously labelled "*Īśvarasaṃhitāyām,*" "*Pāncarātra,*" "*Nṛsiṃhakalpa,*" and "*Śrīsudarśananṛsiṃhakalpa.*" It is written in the form of a dialogue between Īśvara and Pārvatī.*

Bacause scholars may be intrigued to know what this "second" *Īśvara-saṃhitā* presents, a detailed description of its contents is given below to satisfy their curiosity in regard to this rare manuscript. That it is a Pāñcarātra document is supported not only by its colophon claims but also by the typically Pāñcarātrin hospitality to all classes—addressing itself to the universal social order, with special dispensations given to *śūdras* (*e.g.*, IV : 68)—as well as by internal reference to the Pāñcarātra tradition near the end of the second chapter.

The most noteworthy facet of the work is its extreme "prayogic" tendency. By the proper application of the "*Nṛsiṃha*"*-mantra* enemies may be overcome, diseases cured, death circumvented, *etc.* Even the "Evil Eye" may be averted. While "prayogic" passages are certainly encountered in other Pāñcarātra works, the blatant tone of this work sets it apart from the mainstream of the Pāñcarātra literature (see, however, *Kāśyapa-saṃhitā* [q.v.] and the Index under the heading "prayoga").†

ईश्वरसंहिता²

ĪŚVARA-SAṂHITĀ II

"*Nṛsiṃhakalpa*"

leaf manuscript in *grantha* characters O.I. Baroda No. 7967

DESCRIPTION OF CONTENTS

I. no title (27 śls.)

Attached to the beginning is an opening verse in praise of Narasiṃha, followed by the statement that Pārvatī (=Devī) approached Īśvara on Mt. Kailāsa (1-2). Having already listened to several *mantras*, she asks to know some details about the incomparable "*Nṛsiṃha*"*-mantra*—its form, meaning,

* Pārvatī is however, sometimes addressed as "O holy Sage!"

† See also New Catalogus Catalogorum, Vol. I. Revised edn., pp. 278-9 on the two Īśvara-saṃhitās.

and its "*bījaśakti*"; how *dīkṣā*-initiation is to be done with it; what are its *ṛṣi*, *chandas* and *devatā*; its usages; how to construct a *yantra*-design to match it; what are the prescribed *nyāsa*-concentrations and *mudrā*-gestures to be mastered when employing it; how to do *agnikārya*-routines in relation to it; what are the features of the firepit to be constructed (for *agnikārya*); and which are the materials prescribed for *homa*-offerings. Further, what are the directions for employing the *mantra* to achieve specific aims; how *abhiṣeka* sprinklings are correctly to be done; and what are the features of the special *kumbha*-pots used here (3-9a).

Īśvara replies that he will deal with these topics briefly because the "*Nṛsiṃha*"-*mantra*, is so important, so worthy, so useful, so efficacious, *etc.* for people of all classes and stages of life (9b-16). He then recounts the legend of how and why the Lord Viṣṇu assumed the Narasiṃha-incarnation, pointing out that this *mantra* was then used (by Prahlāda) to good effect (17-18). Brahmā also was empowered to create the present world order only because he repeated this "*Nṛsiṃha*"-*mantra*; indeed, the power revealed by the gods and enjoyed by humans must be in all cases traced back to this potent *mantra*. Unlike other *mantras*, this "*Nṛsiṃha*"-*mantra* may be freely used at any time, without scruples regarding *tithi*, *nakṣatra* and various *upavāsa*-prerequisites—thanks to the Lord Viṣṇu's abounding grace (19-27).

II. no title (29½ śls.)

Īśvara here discloses that the *rūpa*-form of the 32-lettered *anuṣṭup-mantra* has eleven parts, the import of each of which part is to describe the physical and spiritual attributes of Narasiṃha (1-17). Even Mārkaṇḍeya long ago overcame death by means of this *mantra* (18). The "seed"-letter is "ṛ" in which is invested the prime power of the *mantra*; just as in Śaiva *mantras* there is a "*śiva-bīja*" and in Śākta *mantras* there is a "(female)-*bīja*", so in the Pāñcarātra and other Vaiṣṇava tantric traditions there is (in all *mantras*) this Vaiṣṇava "*bīja*". Meditating thus on it one can attain mastery of the *mantra* (19-30a).

III. दीक्षाविधान *Dīkṣāvidhāna* (62 śls)

"Concerning Initiation"

On the night preceding *dīkṣā*-initiation rites the *ācārya* and the aspirant are together to observe a fast and to offer special worship to Narasiṃha. Also a *maṇḍala*-design is to be traced on the ground—either of the "*sarvatobhadra*"-type or of any other type—within which design Śakti (= Śrī) is to be honored. Then, placing pots at appropriate places in the *maṇḍala*-pattern, invoking in each pot different deities, (the *Śiṣya*-aspirant ?) is to receive a *snapana*-bath. After some further *prokṣaṇa*-sprinklings they both are to sleep, and in the

morning, after each again bathes, the *ācārya* is to select a *ṛtvik*-priest (1-20). This special priest chants various Vedic *mantras*, after which further special offerings to Narasiṃha are made (21-24). Thereupon some fire-offerings are attended to (25-32), whereupon the *ācārya* gives (another?) bath to the *śiṣya*-aspirant, using special vessels (33-37).

Dressed in new clothes the aspirant sits next to the *ācārya* who, placing his right hand on the candidate's chest, whispers to him, "You shall now become my son." Assenting, the aspirant repeats some *mantras* and makes flower-offerings to the Lord. So, *dīkṣā*-initiation concludes (38-44).

As for the *homa*-offerings, these vary according to the class-status of the aspirant (45-46).

The preceptor then is to be honored, after which he will clasp the aspirant's hand and impart to him the "*Nṛsiṃha-anuṣṭup*"-*mantra* along with certain instructions and elaborate details. *Prokṣaṇa* follows, and, thereafter the aspirant is to use only this "*Nṛsiṃha*"-*mantra* in all his devotional activities (47-62).

IV. no title (81 śls.)

According to this chapter (śl. 59) there are some seventy-seven varieties of the *Nṛsiṃha-mantra*, roughly divided into those that are pacific in nature (such as the "*anuṣṭup*" variety) and those which are of a violent character. The latter type have certain "prayogic" applications. Only two specific varieties are named—"*mudrābandhana*" and "*agniprākāra*"—but all the varieties differ from one another according to varying meters, different *ṛṣis* associated with them, different deities presiding over them, different *mudrā*-gestures used with them, different *dhyāna*-meditations employed, *etc.*

Two examples of application of different *dhyāna*-methods using the "*anuṣṭup*" variety (71 ff.) will suffice here. One called the "*puccha-siṃha*" method, the other called the "*ekavīra*" method. In the first type, one imagines a Leonine Form, his tail stretched up, his tongue lapping up all sentient creatures. Thus, the *mantra* may be used to influence and subdue others. When one imagines a five-faced Narasiṃha, each aspect ferocious, one then uses the *mantra* to effect cures not only from diseases but also illnesses induced by poisons.

V. no title (15 ½ śls.)

Turning to the *yantra*-design which may be used in accompaniment to worship with the "*Nṛsiṃha*"-*mantra*, Īśvara points out that thus may enemies be defeated, prosperity be gained, diseases be cured, untimely death be circumvented (1-2). He then describes the different petals of this lotiform pattern,

which may be traced out on a cloth or on a leaf or on a tablet. Various prayers for protection, invoking different aspects of the Lord, are appropriate in this kind of worship. A man who has done *nyāsa*-concentrations on this *yantra*-design cannot be approached by evils of any kind (3-16a).

VI. no title (10 śls.)

Mudrā-gestures, too, may be employed to good effect in worship with the "*Nṛsiṃha*"-*mantra* (1-10). The bulk of the chapter is devoted to the "*añjali*"-*mudrā* and how to do it to pacify God.

VII. no title (57 śls.)

Here, Īśvara says that fires must be prepared only in *kuṇḍas*. Three firepits may, however, be of any shape; but the shape has the potency to affect the results of the fire-sacrifices done in the firepit (1-9, 43-45a, 56-57). Once the firepit is constructed and sanctified a special vessel should be used to carry the fire to it, whereupon the fire there is kindled (10-13). The first step of *homa* is meditation on Agni (14-17a), after which offerings are made to him (17b-24a) in certain, specified quantities (24b-42).

Homas may be undertaken for specific aims, and the realization of these goals may be effected by altering slightly the offerings made to the fire (45b-55).

VIII. no title (43 śls.)

Kāmya-rites undertaken in connection with *homa*-offerings are next taken up as being the means by which humans may obtain ends which even the gods cannot achieve. For examples: if a barren woman wants sons *Lakṣmīpatra*-leaves are to be offered into the fire; if one wants plentiful grain in his house, he should perform *homa* as outlined a *lakh* of times; if one wants to paralyze another, turmeric offerings are to be made into the fire; if one wants to attract the admiration of others, honey is to be offered; if one wants relief from fever, a special *vālukā*-solution is to be offered 1000 times; *etc*. Dozens of such instructions are given in this chapter. (1-43).

IX. no title (10½ śls.)

Īśvara here gives the characteristic features of the *kumbha*-pots to be used in *abhiṣeka*-rites. In addition to giving certain proportions, he counsels that the pots' purity must be maintained by preventing unauthorized persons from touching them, and making sure even that they are not seen by diseased, profane or otherwise contaminated persons (1-6). When ready, the pot is sanctified by sprinkling it with a solution of *pañcagavya* (7-11a).

X. no title (117½ ślś.)

Īśvara offers to disclose to Pārvatī that secret, hearing the disclosurë of which one may achieve one's all desires in the here and in the hereafter (1-6). This secret is concerned with the 18-syllable *mantra* addressed to Lakṣmī, its *śakti*, *kīla* and *jīva* (7-19) and its uses. Śrī is, of course, to be contemplated according to the elaborate descriptions here given (20-48) both before and after repetition of the *mantra*. So doing, one should then offer food to Lakṣmī and Viṣṇu in the *homa*-fire over a period of one year if one wishes to rise to the status of a king; doing *homa* similarly with other items brings to one other desirable rewards (49-61.)

Īśvara says that what he has just disclosed was long ago given by Brahmā to Agastya. The remainder of the chapter then elaborates further on varieties of *homa*-offerings to be made to Lakṣmī in association with Narasiṃha—the results of which eradicate evils, erase sins, exterminate enemies, *etc.* In some cases, in addition to simple *homa*-offerings, there are special *abhiṣeka*-rites and certain prescribed meditations and acts to be undertaken (62-117a). At the end of the chapter (117b-118a) Devī asks to know more about the meditations on Narasiṃha which have been enjoined.

XI. no title (16 śls.)

Here, *dhyāna*-meditations on the ferocious aspects of Narasiṃha are outlined. He is described as eight-armed, red-haired, red-eyed having holy marks and with Lakṣmī at his side. With this in mind, one should then repeat the "*siṃha*"-*mahāmantra*. If done correctly and devotedly one can expect to enjoy a number of rewards (1-7). *Homas*, too, may accompany these exercises to even greater effects (8-13).

This discipline with the "*siṃha*"-*mahāmantra* was given by Viṣṇu to Brahmā and by the latter to Agastya. Brahmā also gave it to Sanaka and other sages (14-16).

XII. no title (52½ śls.)

In this chapter Īśvara notes that *mantras* are of two types—those with "*bīja*" and those without "*bīja*". Having dealt with the first type in the preceding chapters he now treats of those without "*bīja*" (1-5). Continuing his treatment of the "*Nṛsiṃha*"-*mantra* he says here that by varying the *homa*-obligations, and adding certain *dhyāna*-meditations to mere *japa*-repetitions, *etc.*, one can bring about certain desired ends—such as longevity, physical power and wealth (6-53a).

XIII. no title (54 śls. +)

Īśvara here takes up the mastery of the "*anuṣṭup*" variety of the "*Nṛsiṃha*"-*mantra* for various mundane goals (1-16). [—*** a lapse in the

manuscript occurs here ***] Again, as before, the mundane goals to be achieved may be controlled by altering the *homa*-oblations and the *dhyāna*-meditations in certain specified ways (the remaining 38 ślokas extant).

XIV. no title (65 śls. +)

(***lapse omits opening *ślokas* of this chapter)

Īśvara is here describing how one is to meditate in the wheel of the heart [*hṛdayacakra*] on certain objects and ideas in order thereby to effect changes upon those objects or ideas. *Āsana*-postures are recommended to accompany these meditations, different postures yielding different effects. For examples, if one wants to kill a particular person, one must simply imagine that enemy being beaten by others mercilessly. *Homa*-oblations, accompanied by specific meditations, and done at such times as the dead of the night or in certain seasons, may also effect such sorceries as subduing others or bringing about their death—or even, simply, beating them in debate.

Critical Notes

The Baroda manuscript reveals occasional lapses, and entirely missing are *ślokas* in the middle and at end of Ch. XIII and at the beginning of Ch. XIV. Some *ślokas* are repeated.

कापिञ्जलसंहिता[1]

KAPIÑJALA-SAMHITĀ

[Index Code: KPJL]

RARE :

Kapiñjala-saṃhitā, printed at K. C. V. Press, Cuddapah, 1896 (90 pp.) [*Telugu* script]. Also, two other versions in *Telugu* script have been printed, one in Dehalepur, the other in Vijayawada. Data on the publishers and dates, *etc.*, are not available. These books have not been examined.

Introductory Remarks

This is a relatively short work, presenting in compressed and clear fashion a variety of subjects centering about the establishment of worship in a temple —from choosing an *ācārya* to supervise the preliminary activities, to selecting the plot for building the structure, through supplying the finished building with icons, to the final institution of ritual cycles in the functioning temple. As such, it provides an alternative to a text like *Aniruddha-saṃhitā* (*q.v.*) for introducing the student new to Pāñcarātra literature to the *genre.*

Altogether there are some 1550 *ślokas* (plus prose in Ch. XXV), divided into thirty-two short-to-medium length chapters. The narrative framework has Kaśyapa seeking out Kapiñjala, the latter in turn condensing the teaching he once received from Mārkaṇḍeya. While there are certain broad similarities between the present work and text handed down as the *Mārkaṇḍeya-saṃhitā* (*q.v.*)—for example, they both contain thirty-two chapters, both contain lists of *saṃhitās*, both have more or less the same practical focus—the differences are marked enough to minimize their interdependence.

The *Kapiñjala-saṃhitā* probably took shape during the "later" period of productivity in the Pāñcarātra school. It is not quoted by any early writers of the school, although some of its chapters are quoted or extracted in secondary works (*viz.*, chs. VIII and XXIV are quoted in a work called *Pāñcarātra-saṃhitā*, MT. 352; chs. XXVIII and XXXII are found in *Utsavasaṃgraha*, MT. 3286; ch. XXXI is seen in *Prāyaścittapaṭala*,* MT. 2996)—see also our

1. See New Catalogus Catalogorum III. p. 151.

* Another version of this work, found in a private collection in Śrīraṅgam maintained by Arcakar R. Raghava Bhattar, reveals a version of Ch. XXXI having 18 *ślokas* additional to the ones found in the printed text.

"Critical Notes," below. It is listed as canonical in only the following works: *Puruṣottama* (66/105), *Viśvāmitra* (37/108) and *Viṣṇu Tantra* (135/154).

Among items of especial interest that set this work apart is the chapter on town-planning (Ch. IX) and the list of 100 titles named as canonical in Ch. I. Also, there is an interesting attempt to define the word "*pāñcarātra*" in the first chapter (śls. 31a-32).

DESCRIPTION OF CONTENTS

I. तन्त्रपारङ्गतकीर्तन *Tantrapāraṅgatakīrtana* (33 śls.)

"Eulogy of One Who is Advanced in the Knowledge of Tantric Lore"

The scene is Kapiñjala's hermitage on Mount Meru, where Kaśyapa comes to learn from the great sage Kapiñjala about Pāñcarātra. He has already studied the Vedas, *śāstras, etc.*, and now wants to know how to worship the Lord in His image form (1-9). Kapiñjala says there are 108 works comprising the Pāñcarātra, and he offers to give Kaśyapa the essence of the Pāñcarātra teaching which he himself received in the former age from Mārkaṇḍeya (10-11). Asked to name the 108 works, Kapiñjala complies [see Addendum below—the list contains only 100 titles] (12-27). Kaśyapa then states he wants to know how to do worship of the Lord in all things from "*karṣaṇa*" to "*pratiṣṭhā*" (29b), as well as the meaning of the word "*Pāñcarātra*." The meaning of the word, he is told, refers to the cessation of enjoyment by creatures [*rātrayaḥ*] of the five elements and their *guṇas* [*pañca*] (31a-32). As for the other matters, the first thing necessary for doing anything from plowing to consecration correctly is to select an *ācārya*-teacher (33).

II. आचार्यलक्षण *Ācāryalakṣaṇa* (34-1/2 śls.)

"The Qualifications of a Preceptor"

The moral and physical attributes of a proper person to select as an *ācārya* are given (1-8)—a person in any one of the four life-stages being eligible. Kapiñjala then discusses *dīkṣā*-initiation. First he tells how to make the *maṇḍapa* in which the rite will take place (9-13a). Then, regarding *maṇḍalas*, he says there is a choice whether to use the "*svastika*," "*bhadraka*," "*cakrābja*" or any other design - and he gives general instructions for constructing a "*cakrābja*"-*maṇḍala* (13b-21a). Then he describes the *kuṇḍa*-fire-pits necessary (21b-22), and how the various ceremonies of the two-day initiation are to be conducted by it (23-35a) [NOTE: The *śiṣya* is blindfolded (but not wound with red thread), flowers are put in his hand and where he drops them on the *maṇḍala*-design determines what name he is given (29-30a).]

III. वैष्णवसमय *Vaiṣṇavasamaya* (33 ślś.)

"Vaiṣṇava Traditions"

Certain places are recommended as the sole places where good Vaiṣṇavas should dwell; certain other places are to be avoided, while some should be visited for periods no longer than three days (1-5). Commensal rules are then turned to (6-9, 17) before giving praise to those who wear the marks of Viṣṇu on their body (10, 16, 22-24a), to those who treat with respect other persons and those who are pious and devoted (11-15). Praise is given to those who wear the left-over flower offerings to the Lord (18-21). The remainder of the chapter turns to other general moral and social rules of behaviour—not being hostile to those of other persuasions, avoiding meat and alcohol, shamelessly singing the Lord's praise, studying *saṃhitās*, helping others, and doing the *garbhādhāna* and other *saṃskāras* in the usual Vedic ways, *etc.* (22-33).

IV. समयाचारविधि *Samayācāravidhi* (23-1/2 śls.)

"Rules for Acceptable Behavior"

For each of the four castes and for *pratilomakas* and *sūtakas* as well as for any of the four *āśramas* certain modes of behavior are expected; further, all of these persons are eligible for *saṃskāras* (1-4). Such terms as "*brahmacārin*," "*liṅgin*" wearing the conch-insignia, "*śiṣya*," "*upāsaka*," "*gṛhastha*," "*ācārya*," "*vaikhānasa*," "*svatantra*," "*guru*," "*niṣkala*," "*bhikṣuka*," "*haṃsa*," "*bhagavān*" and "*prabhu*" are defined (5-21a). The remainder of the chapter deals with general principles of conduct common to all these persons—*prāṇāhuti*, *japa*, *etc.* (21b-24a).

V. नक्षत्रदिवसादि *Nakṣatradivasādi* (20-1/2 śls.)

"Regarding Auspicious Times"

For such undertakings as ritual plowing, selecting a site, digging the pit, placing the "first-bricks," placing the "last bricks," sanctifying a temple, and particularly for beginning festivals, auspicious times must be selected (1-2). Generally, the *uttarāyaṇa*-part of the year is preferable; and in this certain months, constellations, days, *etc.*, are to be selected as most desirable (3-13a). Likewise, certain times of the week should be avoided (13b-18). Also certain times of the day are to be preferred (19-21a).

VI. निमित्तपरीक्षा *Nimittaparīkṣā* (28 śls.)

"Testing for Omens"

This chapter turns to an examination of omens of various kinds. General omens are first listed (1-5) and depending when one sees them, and under what circumstances, they may be either good (6-12) or bad (13-15). Then

specific omens are listed for particular activities, like digging in the earth, taking a bath, performing certain rituals, brushing the teeth [?], *etc.* (16-24). A section is also included on dreams at the time of *dīkṣā* (25-28).

VII. वसुधालक्षण *Vasudhālakṣaṇa* (11-1/2 ślS.)

"Prerequisites for a Good Plot"

Plots are here classified as "*supadmā,*" "*bhadrakā,*" and "*supūrṇā*" and "*dhūmrā*" (1-8). Taste, smell and color tests are recommended for selecting a good plot (10-12a).

VIII. भूसङ्ग्रहण *Bhūsaṁgrahaṇa* (25 ślS.)

"Taking Over a New Plot"

This chapter turns to the first activities undertaken on a new plot. Pegs and strings are laid (3-5), *bali*-offerings are made (6-10), a plow is made and consecrated (11-14a), bullocks are selected and yoked to the plow (14b-15), and the ritual part of the plowing consists of making 3, 5, or 7 furrows going in a clockwise manner while repeating the "*dvādaśākṣarī*"-*mantra* (16). Certain omens are to be noted, and if bad omens are encountered *śāntihoma* must be done (17-18). Seeds are sown while repeating the "*aṣṭākṣara*"-*mantra,* and their sprouting-time is taken as an omen (19-22). The plot, after a month during which time cattle are allowed to graze, is to be plowed again whereupon brahmins are fed (23-25).

IX. ग्रामविन्यास *Grāmavinyāsa* (41 ślS.)

"On Town Planning"

The rewards of town planning are great; moreover, by planning a town properly one sees to the construction of temples and, consequently, to the worship of God. Towns are called by several names: "*agrahāra,*" "*grāma,*" "*nagara,*" "*paṭṭana,*" "*kumbha,*" "*kharvaṭana,*" "*kheṭa,*" "*keṭa,*" "*drāvaṇa,*" "*kula,*" "*homābhikā*" [?] and "*jalavāsa*" (1-3). Once a plot for a town is selected certain steps must then be taken: procession to the place, *bali*-offerings, setting up pegs and strings, *etc.* (4-9a). Various types of towns are named according to their lay-out of streets: "*daṇḍaka,*" "*svastika,*" "*prastara,*" "*prakīrṇaka,*" "*nandyāvarta,*" "*patāka,*" "*padma*" and "*śrīpratiṣṭhita*" (9b-10). Of these, only the "*svastika*"-type is described (11-15a).

In the center of the town the Viṣṇu temple [*devālaya*] is to be constructed, and in the various directions throughout the town temples to other deities are to be placed (15b-22). The posture of the icon (of Viṣṇu?) determines in which direction the temple will face (23-25a). Different aspects [*mūrti*] of the Lord also will face in different directions—Vāsudeva will face South-east,

Saṁkarṣaṇa South-west, Pradyumna North-west, and Anirudha North-east. Likewise Balarāma, Kṛṣṇa, *et. al.*, are to face in specific directions (25b-33a). In each case, there is a particular advantage for building temples to the gods who face in the various directions (33b-37). The ferocious aspects of God—Viśvarūpa, Narasiṃha, *Vaṭaśāyin*, *Jāmadagni*—are not to be placed where people come face-to-face with them (38-41).

X. प्रासादविधि *Prāsādavidhi* (132-1/2 śls.)

"Concerning Temples"

The fruits of temple-building are first rehearsed (1-3a.). A temple may be made of stone, bricks or wood (3b-4). Having selected a plot, a hole is to be dug for water all the while noting omens, and the plot is levelled before doing 108 *homas*. Pegs and strings are laid, and a "*chāyā*"-*maṇḍala* is drawn according to the rules found in "*Vāstuśāstra*," whereupon the plot is divided up into parts reserved for the various deities. These gods are then worshipped and the entire area is covered over by a layer of sand (5-24). Then a "*varuṇālaya*" [*sc.*: *taruṇālaya*] is constructed as a miniature model of the proposed temple—complete with *toraṇas*, *prākāras*, *etc.* The next day a (miniature?) icon is put inside the miniature temple and the Lord is asked to reside therein while the temple is being built (25-33). The next day (the "fourth") *snapana*, *utsava* and *tīrthayātrā* are observed (34). The *prathameṣṭakā*-rites are then outlined, with *mantras* that are to be used given (35-44). The first brick is laid by the right of the *prāsāda*, *mantras* again being given, following which (the pit) is filled with water and a *jalāvarta*-test is made by observing which direction floating flowers, *etc.*, move (45-52). The place is then guarded for three nights.

Then the discussion moves on to the matter of the measurement used for the main icon of the proposed temple, for the measurements of it determine what will be the measurements of the future temple proportionately built to house it (53-60). Then temples are discussed in terms of the relative sizes of one, two,....up to twelve-storeyed building (61-66). The *garbhageha*-sanctuary is then discussed (67-68).

Temples are of three styles—"*nāgara*," "*drāviḍa*" and "*vesara*"—and these styles are discussed (69-72a). The *prāsāda*-doorways (72b-75), its deities (76-78), the various *maṇḍapas*, the *gopura*, kitchen, store-rooms, *balipīṭha*, wells, *etc.* (79-88)—these are all discussed briefly in terms of their size, location, *etc.*

The "*garbhanyāsa*"-rites are then discussed. A *pātra*-vessel [or *bhājana*] is to be carefully constructed with nine compartments (89-90) and, after appropriate ceremonies have been taken care of, the nine compartments are

filled with clays, metals, gems, seeds, *etc.* (91-106). Then the vessel is put in the pit (where the "first-bricks" were placed) at a position in keeping with the caste of the *yajamāna*, after which various *homas*, *etc.*, are done (107-111). The vessel is imagined to be Earth, and the *ācārya* then utters a prayer (113)—all this being done in the night.*

The text then turns to a description of the "*mūrdheṣṭakā*"-rites, which are to be attended to after the temple has been constructed. Directions are given for the special *maṇḍapa* to be constructed in which the five bricks are worshipped, *etc.*, before being placed in the roof (114b-125). The *stūpikā*** is similarly treated, and after it is properly assembled, it is put into place and cemented there (126-132a).

The *ācārya* and the *śilpin* are honored at the end of the temple-building process (132b-133a).

XI. प्रतिमालक्षण *Pratimālakṣaṇa* (70 ślś.)

"Description of Images"

The chapter opens with a description of how and from where to collect the materials—metal, stone, clay, gems or wood—that are permissible for use in constructing the *kautukabera*-icon (2-10a), followed by details for the rituals related to collecting wood from a forest (10b-20), and details concerning collection of stones (21-36). The iconometry of the *kautukabera*-icon is briefly dealt with (37-45), depending on what material it is made of, before turning to general proportions of the icon's size to the temple-building itself (46-49), to the door (50-52) and to the *stambha*-post (53). The size of the image, in turn, determines the size of its *āsana*-seat and its *śayana*-couch (54-56). Certain remarks are made about the fashioning of the *karmārcā*-image, *balibera*-icon, the *kautukabimba*-icon to be put in a temporary abode (*kṛtrimālaya*), the *yāgabimba*-icon and the *snānabimba*-icon—giving briefly the measurements (57-60). The *karmārcā*-icon should reflect faithfully the mood of the immovable icon, and it is preferable that this mood be pacific (61-62).

Icons that are made of clay or stone are to be painted (63-64a); while clay icons are suitable for temples in villages (*grāma*), stone icons are more suitable for temples in town and cities (64b-67a).

Icons are classifiable into three categories "*citra*," "*ardhacitra*," and "*citrābhāsa*" (67b-68a). Icons are (further ?) classified into those representing human forms, divine forms, *etc.*, and according to *varṇa* (68b-70).

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* The symbolism of this rite is not as clear in its meaning as is found in certain other textual traditions.

** The texts spell this word as "*sthūpikā*" throughout.

XII. प्रतिष्ठालक्षण *Pratisṭhālakṣaṇa* (197-1/2 ślś.)

" Concerning Consecration Rites "

Kaśyapa asks to know about the sanctification [*pratisṭhā*] rituals for icons. Kapiñjala then outlines the 16 steps of *pratisṭhā*, and this chapter proceeds, then, in an orderly yet detailed fashion, to outline these steps—from making the special *maṇḍapa*, through all the sanctification rites of the icon, to its being fastened on the pedestal and its investment with divine powers (to 163). A later section (164-188) tells of the arrangement in the various *prākāra*-court-yards of the *parivāra*-deities. Once daily *pūjā* has been instituted (189-192a *et passim*) then all who participated in the *pratisṭhā*-rites are rewarded. [This is a good, clear chapter on the subject of *pratisṭhā*—good for a bird's eye view].

XIII. स्नपनविधि *Snapanavidhi* (59-1/2 ś s.)

" Rules for Bathing Ceremonies "

Snapana-bathing of the icon is to be done at certain critical times ; it is done as an expiation ; and it is done, further, when the icon itself needs purification (2-6a). How to prepare the *maṇḍapa* and the pots is given first (6b-26). The pots are filled with various materials put in liquids (27-33) and the pots are then worshipped, whereupon after *homa*, and after the daily obligations at the temple have been attended to, the pots are poured one by one to the accompaniment of *mantras* (34-51). After the bath, the deity is dressed and adorned and a special light is waved before the deity to remove all lingering evil effects, and afterwards the special light is discarded. Then are done a number of rituals designed to serve the icon, whereupon *snapana*-rites end with the offering of special dishes to the lord (52-60a).

XIV. साधकस्नान *Sādhakasnāna* (15 ślś.)

" The Aspirant's Bath "

The *ācārya*, before he undertakes to do any service pleasing to the Lord, must first bathe himself ritually. How this is to be done—including where he may go to bathe, what he uses as detergent, which *mantras* are to be repeated, upon whom he is to meditate, *etc.*—is given (in moderate detail). The *snāna* ends as the man at home offers *pūjā* to Viṣṇu (1-15).

XV. अर्चनाविधि *Arcanāvidhi* (68-1/2 ślś.)

" Rules for Worship "

After eulogizing the good effects of doing regular worship, Kapiñjala outlines the steps to be followed in daily temple routines—opening doors, sweeping out the area, providing music, *etc.* (2-10). The *ācārya* should further purify himself with breath-control and doing *nyāsa*-concentrations

(11-27a). Then the discussion turns to the various objects and instruments to be used in worship-*yogapīṭha* (27b-30a), vessels, *etc.*—and how to arrange these before the Lord. Silent worship [*antaryāga*] is to be done prior to the invocation [*āvāhana*] of the Lord with the "*mūla*"-*mantra*. This is followed by the portion of worship done with *mantras* and *nyāsa*-concentrations, whereupon only is attention to be turned to the attendant deities (30b-38a).

The location of the *parivāra-devatās* in the various courtyards is given (38b-50).

Snānāsana is to be offered to the Lord—and this is explained in detail (toothbrush, tongue-scraper, *etc.*) (51-55)—after which the Lord is adorned [*alaṅkārāsana*] and offered the honors of flowers, food, *etc.* Only when this is done is worship directed to *parivāra-devatās* allowed. The liturgical routine closes with a fire-ritual, verses of praise addressed to the Lord, *bali*-offerings, and other *nityotsava*-activities. After all is done, and before darkness descends, the doors of the temple are to be closed and the *ācārya* is to go home (56-64).

The chapter closes with a few remarks about image at home—wherein the Lord's presence is invoked from the Sun's disc (since there is no *mūlabera*) and in the services to which *homa*, *bali*, *śayana*, and *yāna* are to be omitted from the liturgical routines. Also some general remarks are made concerning the size and materials and appearance of household icons (65-69a).

XVI. अग्निकार्य *Agnikārya* (46-1/2 śls.)

" Fire-Offerings "

The liturgy of igniting the fire is done on certain special occasions like *dīkṣā*-initiation, *prokṣaṇa*-purifications, *pratiṣṭhā*-consecrations, *snapana*-rites, *utsava*-celebrations, *prāyaścitta*-atonements, *etc.* Generally speaking, Kapiñjala gives the steps from entering and cleaning out the kitchen, preparing the firepit, performing *saṁskāra*-sacraments to the firepit, invoking the Lord and His Consort into the fire, arranging 12 vessels, putting particular items into the fire, baking a " cake " in the fire, *etc.* (1-36). Further libations are made for the *parivāradevatās*, and the whole is concluded with a *śeṣahoma* (37-46a). The Lord present in the fire is invited to enter the worshipper's heart (46b-47a).

XVII. नित्योत्सवविधि *Nityotsavavidhi* (25 śls.)

" Regarding Regular Routines "

Kapiñjala now repeats what Mārkaṇḍeya once told him about *nityotsava* [which apparently refers to *balidāna*] — which is done in three stages : *bimba*, *anna* and *puṣpa* (1-2a). First, after having invoked the presence of God into the *balibimba* and arranged all the instruments properly (2b-7), the *bali*-food offerings are made throughout the temple (8-23), and finally flower-offerings are made to Viṣvaksena (24-25).

XVIII हविर्लक्षण *Havirlakṣaṇa* (51 śls.)

" Description of *Havis* Offerings "

If *havis*, properly prepared and offered, pleases the Lord, then good will come to the world, declares Kapiñjala (1-2). Various grains are mentioned as being appropriate for *havis*-offerings (3-6). How they are prepared by the *yajamāna*'s wife, cooked, what kind of vessel they are to be cooked in, how much water is to be used, how the cook is to be attired, *etc.*, is given (7-22a). The *havis*-offerings are put in from 12 to 50 vessels [here, then, several preparations are named], and these are then to be offered to the Lord first, and afterward other preparations are offered to Viṣvaksena. Whatever has been once offered to Viṣvaksena should not be eaten but should be thrown away into water (31-32); however, food offered to the Lord should be taken as a divine gift that nourishes knowledge of Him (22b-35a). Half of the *prasāda*-leavings are to go to the *ācārya*. The chapter concludes with some pointers on fuel, recipes, acceptable fruits as offerings, *etc.* (35b-51).

XIX. द्रव्यशुद्धि *Dravyaśuddhi* (15 śls.)

" Purification of Items used in Worship "

Kapiñjala proposes to discuss the purification of the *sādhaka* as well as the instruments of worship prior to commencing the liturgical rites. Purification of the *sādhaka* must be both external and internal, the latter of which is done by *ācamana*, *prāṇāyāma*, acquiring mental tranquility (*manaśśuddhi*), *etc.* (1-4a). Then the area and the articles of worship are turned to for purification; how they are purified is given—*dīpapātra, puṣpa, dāru, havis*, vessels, the icon itself, *etc.* (4b-15).

XX. पुष्पविधान *Puṣpavidhāna* (23-1/2 śls.)

" Rules Regarding Flowers "

Kapiñjala names and describes the flowers, leaves and shoots that may and may not (21-23a) be offered in worship of the Lord (2-13, 23b-24a), giving for the former category the days appropriate for certain species. Flowers grown in one's own garden are more desirable than those which have been purchased. Other general observations also are given (14-20).

XXI. अङ्कुरार्पणविधि *Aṅkurārpaṇavidhi* (28 śls.)

" Rules for Germination of Seedlings "

This chapter provides a general discussion of *aṅkurārpaṇa*-rites of germination, beginning with observations on the occasions these are to be done and then turning to the three types of containers that may be used for the seedlings (1-9). Then directions are given for providing the *maṇḍapa* in which the germination-vessels are to be kept, and the ritual attentions to be given them (10-28).

XXII. ध्वजारोहणविधि *Dhvajārohaṇavidhi* (82-1/2 ślś.)

" Regarding the Flag-Hoisting Ceremonies "

Kaśyapa asks when festivals celebrating the Lord Viṣṇu are to be done, and how (1-2). Kapiñjala classifies festivals into the three categories of "*nitya*", "*naimittika*" and "*kāmyā*"; he explains each briefly (3-5). Kaśyapa asks about *tīrthayātrā*, and is told that this is an observance done at certain times (6-7). The duration of *utsava* is said to be 1, 3, 5, 7, 9, 12, 15, 21, 27 days or one, six or twelve months—thus giving twelve varieties (8-9).

Prior to any *utsava*, except those lasting only one or three days, "*dhvajārohaṇa*" ceremonies must be done. Details on how to prepare the flag with Garuḍa's picture on it are given (10-52a), followed by how to make ready the (wooden) *dhvajastambha*-flagpole, which is to be at least as high as the *prāsāda* building or a *gopura*-entrance, and then garlanded (52b-61); also how to attend to the rites of raising the flag on the pole (62-67). Thereupon a *vedikā* is built at the base of the pole, a *maṇḍapa* is also raised, *śilpins* are dismissed [n.b.—connected with ch. XII, above] *etc*. Other deities are invited to witness this important event, *bali*-offerings are made in the village, and after the flagpole with the flag is raised *utsava*-celebrations may be begun (68-83a).

XXIII. उत्सवविधि *Utsavavidhi* (83-1/2 ślś.)

" Rules for Festival Celebrations "

The chapter begins by promising rich rewards to the *deśika* who sees to the performance of *utsavas*. As for preparations, the town should be beautified, the temple appropriately decorated, *etc*., and a *maṇḍapa*-pavilion containing a *vedī* with a *kuṇḍa*-firepit is to be erected (1-6). "*Rakṣābandha*"-rites should have been seen to the preceding night, *aṅkurārpaṇa* is taken care of, *agnikārya*-rites are to be done, and *bali*-offerings are commenced for the entire period on the first night (7-41, see also 81-83); "*kautukabandha*" is done on the 7th day (42); and on the 8th day *adhivāsa* is to be done for *tīrthayātrā*—which itself is described (44-74). After this is over, the Lord is returned to the temple, worshipped, bathed, *etc*., whereupon *puṣpayāga* is done that evening (75-80).

XXIV. पुष्पयागविधि *puṣpayāgavidhi* (68-1/2 ślś.)

" Rules for Worship using Flowers "

The detailed directions for doing *puṣpayāga*-rites are given: preparing the *maṇḍapa* and its accoutrements, placing the flowers in the *maṇḍala*-design *etc*. (1-29), and the actual liturgy (30-61). The close of the *mahotsava* period is marked by " bringing down " [*dhvajāvarohaṇa*] Garuḍa from the festival flag, making final *bali*-offerings and honoring the *ācārya* (62-69a).

XXV. मन्त्रकोशविधि *Mantrakośavidhi* (mainly in prose)

" Concerning the ' Treasury ' of *Mantras* "

Kapiñjala first of all points out the necessity of *mantras* (1-2a). Then he gives [in prose] the *mantras* as follows—five varieties of "*pañcopaniṣad*"-*mantras*, " *śrī* " and other *mantras* addressed to the consorts, the "*praṇava*"-*mantra*, " *aṣṭākṣarī* "-*mantra* (along with how to do *nyāsa*-concentration on it), " *dvādaśākṣarī* "-*mantra*, " *pañcatanmātra* "-*mantras*, the four " *caturmūrti* "-*mantras*, other *mantras* to the female deities, the five " *āyudha* "-*mantras*, the three " *guṇa* "-*mantras*, *etc*. Those not found here may be, says Kapiñjala, found elsewhere.

XXVI. जीर्णोद्धारविधि *Jīrṇoddhāravidhi* (75 śls.)

" Regarding Repairs "

Repairs to icons must be made according to rules and in accordance to the material from which the icon is made (1-6a). Icons beyond repair should be officially disposed of (6b), in which cases permission must be granted by an assembly of learned Pāñcarātra brahmins to the *yajamāna* (7-21). Having done so, *śāntihoma* must be performed in front of the temple by the *yajamāna*, whereupon the rituals of removing the icon from the temple are done and the icon is submerged under water (22-34). The new icon which replaces the old one should be installed and all things like *bālālaya* (39b ff.), *jalādhivāsa*, ending with *mahotsava* and *puṣpayāga*, should be seen to (35-75).

XXVII. मुद्रालक्षणविधि *Mudrālakṣaṇavidhi* (27 śls.)

" Rules Regarding Ritual Hand-Gestures. "

Kaśyapa asks to be told about the *mudrās* that are enjoined in the *śāstras*. Kapiñjala stresses how important *mudrās* are as a part of worship, and how the Lord is pleased by them, *etc*. (1-3). The remainder of the chapter names and describes 27 types of *mudrās* (4-26). Those which are not listed and described here, says Kapiñjala, may be found in other *tantra* works (27).

XXVIII. स्वापविधि *Svāpavidhi* (20-1/2 śls.)

" Rules for the Period of Repose "

Kapiñjala says that he will now describe the " sleeping festival " of the Lord, and adds a few remarks about the period known as " *cāturmāsya*. " The preparations involve making ready a *maṇḍapa*-pavilion furnished with a couch, *etc*. This is to be done the 11th day of the bright fortnight of *āṣāḍha*-month (sometime in early August). Then that night the icon is to be bathed, and on the next (12th) day, after certain rituals, the icon is put on the couch in the *maṇḍapa* and covered up to the shoulders (1-13). During the four months, " *caturmāsa*, " the Lord is worshipped thrice daily; then in *kārtika*-month

(November-December), on the 11th day of the first fortnight, a fast and vigil are to be observed. On the 12th day, the Lord is worshipped and requested to "get up" [*utthāpana*], whereupon He is bathed and offered food, *etc.* (14-18). This is to be done yearly, and those who do it will go to Viṣṇuloka (19-20a).

XXIX. पूरणविधि *Pūraṇavidhi* (20-1/2 śls.)

"Rules for a Special Kind of Ritual"

Kapiñjala says that "*pūraṇa*"-observances are optional, and if done are to be done at times of eclipses, one's own birthday and/or *śravaṇa*-month's "*viṣṇupañcamī*" or "*viṣṇudvādaśī*" day. Various flowers, leaves, grains, food-stuffs, gems and precious metals are to be used in the Lord's worship to fulfill all one's desires. The previous night one must see to the usual matters of providing *maṇḍapa, maṇḍala, etc.* The icon is bathed and worshipped and then kept in a cage [*pañjara*] for a period of ten *nāḍikās*—and construction of the cage is described (7-11). The central part of the rite is worshipping the Lord with the materials already gathered, until He is "satisfied" [*pūraṇam*]. Various usual rituals follow this—*snapana, homa, etc.*—and the fruits to him who attends to this liturgy are the fulfilment of all desires (1-21a).

XXX. पत्रच्छेदविधि *Patracchedavidhi* (20-1/2 śls.)

"Rules for the Cutting of Leaves"

In this chapter Kapiñjala turns to the matter of cutting leaves of the plantain, palmyra or other plants which are used as offerings to the Lord and are made into garlands with flowers to decorate the pedestal, walls, *etc.*, around the Lord's place (1-21a).

XXXI. प्रायश्चित्तविधि *Prāyaścittavidhi* (80 śls.)

"Concerning the Rites of Atonement"

Kaśyapa asks to have *prāyaścitta*-atonement rites explained in detail. Kapiñjala commences by saying under what circumstances such rites are called for (2-11). He then gives specific ways in which different occasions are cancelled off by performing *prāyaścitta*-rites (12-79a). The rewards for doing these atonement rites are then given (79b-80).

XXXII. पवित्रारोपण *Pavitrāropaṇa* (94 śls.)

"The 'Garlanding' Rites"

Kaśyapa wants to know all about (the special all-inclusive *prāyaścitta*-rite known as) *pavitrāropaṇa* (1-4). Then Kapiñjala tells when (10-11a), why (5-7) and how to do this rite—including the preparatory matters (8-18), making the "garlanding"-threads (19-34), the ceremonies surrounding their sanctification (35-51) and placement (52-54), further ceremonies including

putting fresh [? different ?] *pavitras* on the icons the next day (55-80a), the distribution of the used *pavitras* to Vaiṣṇavites (80b) [or to the *ācārya* ?—84a], and the honoring of the praticipating brahmins (85-87a).

The conclusion of the chapter—and of the *saṃhitā*—finds Kapiñjala stressing that the present work is but a condensation of Mārkaṇḍeya's teaching. He also counsels that these are holy secrets and should be kept from the ineligible. All of this comes as the grace of the Lord. Kaśyapa then thanks Kapiñjala, and returns to his own *āśrama* (87b-94).

Critical Notes:

A number of manuscripts of this work are available at various libraries throughout India. If a new edition in *Devanāgarī* script is ever undertaken—and such a venture might be considered useful so that this book might serve as an introduction to the *genre*, as suggested above in our "Introductory Remarks" – then some minor critical problems might be solved. These concern themselves largely with providing the reader with all the available verses for any given chapter; the present printed version has attempted to do this to some extent, but there are still additional verses available for some chapters according to quotations made from this work in secondary Pāñcarātra works.

There is a possibiity that a "second" *Kapiñjala-saṃhitā* exists—since there appear to be one or two chapters available that do not correspond to any found in the version at hand; of course, it is also possible that these fragments preserve additional chapters of the present text. The problem is left for future editors of this work to solve.

Addendum

LIST OF SAṂHITĀS MENTIONED IN KAPIÑJALA SAṂHITĀ (1 : 14b-27)

1. Sanatkumāra
2. Caturmūrti S.
3. Nāradīya
4. Kapila (cf. 14, below)
5. Vārāha
6. Śaunaka
7. Padma (cf. 75, below)
8. Puṣkara (cf. 21, below)
9. Hairaṇya
10. Pārāśarya
11. Nṛkesari
12. Kāśyapa
13. Agastya
14. Kapila (cf. 4, above)
15. Yājñavalkya
16. Atri
17. Viṣṇusiddhānta
18. (Viṣṇu) tilaka
19. Jaya
20. Sāttvata S.
21. Śrīpuṣkara (cf. 8, above)
22. Mahālakṣmī
23. Kuśala
24. Ānanda (cf. 28, below)

(NOTE : A supplement at the end of the published version offers an alternate 14th chapter, called *prāyaścittaśāntihomaprakāra* (18-½ śls.), which is found in certain manuscripts only. Also some 27 additional *ślokas*, that may be inserted between śls. 92-93 of thirty-second chapter and containing a list of *purāṇas, upapurāṇas, etc.*, which were found in a former printed edition.)

25. Pāvana
26. Gārgya
27. Bodhāyana T.
28. Ānandākhya (cf. 24, above)
29. Śambara
30. Pañcapraśna
31. Śriyaḥ Praśna
32. Prahlāda
33. Nalakūbara
34. Mūla
35. Auśanasa T.
36. Mārkaṇḍeya
37. Māyāvaibhavika
38. Vyāsa
39. Vāsiṣṭha
40. Jaimina
41. Nārāyaṇa
42. Brahmokta
43. Vaikhānasa
44. Vīramāṅgalika
45. Pārameśvara
46. Jayottara
47. Śāṇḍilya
48. Mārīca
49. Pañcatattva
50. Mahājñāna (cf. 82, below ??)
51. Vaijayanta
52. Vaibhava
53. Viṣvaksena
54. Tārkṣya
55. Pārvata
56. Bhūmi S.
57. Sanaka
58. Sananda
59. Viśvāmitra
60. Aṅgira
61. Aindra
62. Dūrvāsa T.
63. Kaubera
64. Vāruṇa
65. Pāvaka
66. Pavana
67. Yāmya
68. Vasu S.
69. Maudgala
70. Romaśa
71. Maitreya
72. Mātsya
73. Brahmāṇḍa
74. Kaumāra
75. Padma (cf. 7, above)
76. Kūrma
77. Vāmana
78. Pūruṣa
79. Laiṅgya
80. Śātātapa
81. Dattātreya
82. Jñāna (cf. 50, above ??)
83. Bharadvāja
84. Gautama
85. Kumuda
86. Jāmadagnya
87. Vāsudeva
88. Subodhaka
89. Merugaṅgā or Meru/Gaṅgā..?
90. Satyokta
91. Gāndharvagaṇa..or Gāndharva/Gaṇa..?
92. Nāradottaravijñāna
93. Gajendra
94. Manu
95. Paulastya
96. Pulaha T.
97. Māyā T.
98. Vihagendra
99. Mahā T.
100. Puruṣottama

The list was said to have comprised "108" titles, these, different *saṃhitās* named after different manifestations of the Lord or different teachers. They are all said to be authoritative as the ultimate promulgator of all these is the same Nārāyaṇa.

काश्यपसंहिता[1]

KĀŚYAPA-SAMHITĀ

[Index Code: KSYP]

AVAILABLE:

Kāśyapa-saṃhitā, published by Śrī Yathiraja Sampathkumaramuni of Melkote, printed at Kabeer Printing Works, Triplicane, 1933 [*Devanāgarī* script].

General Introduction:

As with the name of the ancient sage Agastya, so the name of Kāśyapa has been attached to works of many different types in an effort to lend them authority or to suggest their antiquity. Care should be taken to distinguish the "*Kāśyapa-saṃhitā*" of the *Pāñcarātrāgama* from other similar titles in medical literature, in *jyotiṣa* writings, in tantric canons and elsewhere. The work we are concerned with is named as canonical in the following lists: *Kapiñjala* (12/10), *Pādma* (85/108), *Puruṣottama* (7/106), *Bhāradvāja* (14/103) and *Mārkaṇḍeya* (7/91). The published book before us called "*Kāśyapa-saṃhitā*" — a work of 13 chapters on snake-bites, poisons and their cures by use of the "*Garuḍa*"-*mantra* — may or may not be the work alluded to in the canonical lists. A reasonable doubt arises because of the unusual focus of the work in comparison with other, more typical *saṃhitā*-works of the corpus.

To be sure, "prayogic" passages (that is, passages in which the use of liturgical rites aimed at the achievement of frankly mundane ends are counseled) are encountered time and again in the Pāñcarātra literature*—see the Index below, under "*prayoga*"—but nowhere else in the literature is a work found devoted exclusively to such practices. In fact, such "prayogic" passages as are encountered elsewhere are generally balanced by the observation that such practices are but a poor second-best to worship of the Lord motivated solely by pure devotion. No such balancing opinion is found in the "*Kāsyapa-saṃhitā*" before us.

Two other considerations serve to bolster doubt concerning the authenticity of this printed work as a genuine Pāñcarātra piece. In the first place, there are no clues within the work at hand that otherwise identify it as Pāñcarātric —neither doctrinally nor in claims advanced by the colophons. In the second

1. See New Catalogus Catalogorum IV. p. 148b.

* See, for example, *Bṛhadbrahma-saṃhitā* II. iii. 36-57 for a passage counseling worship of Garuḍa for the cure of snake-bites—exactly parallel to our present text under discussion.

place, this present work does not seem to have been quoted by any of the secondary collections of the Pāñcarātra school; on the contrary at least two chapters are extant—an unnumbered chapter on "*bhūguptaprāyaścittaprokṣaṇa*" in *Pūjāsaṁgraha* (MGOML R. 2856), and a 23rd chapter on "*bhūṣaṇasaṁgraha*" in *Prāyaścittasaṁgraha* (MGOML R. 3743)—that point to the existence of another "*Kāśyapa-saṁhitā*" that well may represent fragments of the work alluded to in the canonical lists.

Nonetheless, because this printed text is popularly assumed to be a Pāñcarātra piece, its inclusion in this *Bibliography* is justified.

Description of Contents :

I. गरुडपञ्चाक्षरीकल्प *Garuḍapañcākṣarīkalpa* (70 śls. + prose)

" The Method of the 5-Syllable '*Garuḍa*' *Mantra* "

Gautama, approaching Kaśyapa, says that although he knows many *mantras* he would like to know the 5-syllable "*Garuḍa*"-*mantra* (1-7). Kaśyapa agrees to tell him not only the *mantra* itself, but its greatness, its origin, how to meditate upon it, how to employ it in worship, *etc.*, in just the same way that Mahâdeva (Śiva) once taught it (8-11).

The story of the origin of the *mantra* is told, relating how Dharā did penance to Śiva on Mount Kailāsa and how Śiva explained the meaning of the *mantra* to him letter-by-letter (12-18). The potency of the *mantra* is such that one may through its use gain long life, health, all wishes, *etc.* (19-26a). Moreover it has special potency, says Śiva, against poisons, snake-bites, chemical mixtures, *etc.*—so long as the "*Garuḍa*"-*mantra* is properly and promptly applied (26b-27).

Thereupon, Śiva tells Dharā, the "*ṛṣi*," the "*bīja*," and other details about the "*Garuḍa*"-*mantra* as well as the spiritual and mental preparations one should undertake before using the *mantra* (28-70—including prose sections detailing *bījākṣaras*).

II. [No title given in printed edition] (58 śls.)

Śiva, continuing his exposition of the "*Garuḍa*"-*mantra*, turns now to the *dhyāna*-meditation required to manifest the presence of the deity of Garuḍa in the heart of the person using the *mantra* (16-31). Once this has been effected, one is to repeat the *mantra* properly for 12 *lakhs* (1,200,000) times daily, accompanying these *japa*-repetitions with *tarpaṇa* and *homa* offerings (32). Further, there are certain *yantra*-designs which may be constructed, and after invoking Garuḍa's presence into them may be either worshipped or worn, thus gaining the protection of that divine being (33-48). If the *yantra* is to be worshipped, certain procedures are to be followed—and these are given (49-58).

III. विनियोगविधि *Viniyogavidhi* (40 śls.)

" Concerning Disciplined Use of the *Mantra* for gaining Specific Ends "

Returning to the *mantra*, Gautama asks to know how it may be employed for special *viniyoga*-purposes. Kaśyapa says that there are six aims for which this *mantra* may gainfully be employed: " *śāntika,* " " *pauṣṭika,* " " *rakṣāvidhi,* " " *vaśya,* " " *ākarṣaṇa* " and " *kṣudravidhi* " (1-3). The peculiar, variant practices to be employed in each case are given — for the most part, entailing the use of different kinds or quantities of offerings in the required *homas* (4-40). Of special interest are directions (10-17) for *homas* by those suffering with tuberculosis, anemia, abdominal distension, abdominal pains, appendicitis, ulcers, smallpox; also directions are given (25-32) for preparing an effigy through which one may cause harm to another.

IV. नागोपद्रवादिलक्षण *Nāgopadravādilakṣaṇa* (110 śls.)

" The Symptoms of Snake-Poisoning "

Gautama asks to know about the protection from the speedy reactions of poisons. Kaśyapa replies that there are five kinds of poisons — namely, " *sthāvara,* " " *jaṅgama,* " " *kṛtrima,* " " *grahaja* " and " *śaṅkāviṣa.* " [In regard to the second kind ?] He then goes into detailed analysis of various kinds or species of snakes—classifying them into caste-categories, according to their habitat (heavenly, mundane, sea, underworld, *etc.*), and so forth (1-43).

Only then does he turn to the kinds of poisons which come from snakes, and these he classifies according to the circumstances which prevailed when the victim was bitten. In this regard, there are eight kinds of bites, ranging from minor to deadly (44-75)—in the course of which, for example, he discusses the ten stages of the poison's fatal action on the human body from the hair standing on end, through thirst, sweating, coughing, burning sensation, paralysis, " *lālāsrava* " (drooling ?), delirium, coma, to death (55-57a). Since all things are interconnected in this world, even the most minute elements connected with the snake-bite incident have their bearing upon the victim's recovery—even such matters as the physical and moral qualities of the messenger sent for a doctor must be considered, as well as whatever omens this messenger might on his way for help encounter (76-110).

V. विषसंहारादिमन्त्रयन्त्रप्रयोग *Viṣasaṃhārādimantrayantraprayoga* (80 śls.)

" The Uses of *Mantras* and *Yantras* to Relieve Poisonous Effects "

Gautama asks now particularly about treatments for snake-poisoning. The chapter, providing an answer to his query, is divided into three major parts —one, concerning certain *mantras* to employ and repeat in liturgies (1-24); two, concerning certain *yantra*-designs to establish and institute into worship

(25-32); and three, the *mantra*-formulas which are to be repeated by the attending physician as he gives the medication (33-50). In the closing lines (51-80), another *yantra*-design is recommended for use by those who would seek a general immunity from snake-bites.

VI. सर्पक्रीडालक्षण *Sarpakrīḍālakṣaṇa* (78 śls.)

" Regarding Times and Snakes "

A formula is here suggested which, by noting the location of a victim's bite and adjusting to this calculations regarding the time when he was stricken (considering the day of the bright or the dark fortnight and allowing for this factor), predicts the chances for his recovery (1-10). Presumably, if the patient shows chances of survival, then medicinal herbs may be collected (11-19), an attempt made to capture the culprit snake with *mantras* and killing it (20-48), and medicinal applications for the bite prepared (49-60). Other methods of revenge upon the guilty snake are discussed (61-68), and some additional diagnostic devices to employ concerning the victim's chances of recovery are offered according to when during the day he was bitten (69-73) or according to what kind of immunity he might have gained by having in the past followed certain ritual habits on particular days of the week (74-78).

VII. श्रीमद्गरुडपञ्चाक्षरीकल्प *Śrīmadgaruḍapañcākṣarīkalpa* (31 śls.)

" The Sacred 5-Syllable '*Garuḍa*' *Mantra* "

The bulk of this chapter (1-28a) contains esoteric directions for composing various *mantras* —to Śeṣa, Takṣaka, Karkoṭaka, *et. al.* These may be used by the attending *māntrika* to give treatment to the victim *in absentia* by reciting them in *japa*-exercises accompanied by *homa*-offerings (29-31).

VIII. दर्वीकरचिकित्सा *Darvīkaracikitsā* (58 śls.)

The Treatment of Bites from the Darvīkara and Other Snakes "

The bite of the Darvīkara snake is discussed in terms of treatment to be given—the proper medication (3b-31), giving some specific details about a particular eye-ointment (32-40), an ointment for the body parts (41-47), about certain medicinal drinks (48-51), oral drugs (52-53) and pills (54-58).

IX. मण्डलीचिकित्साविधि *Maṇḍalīcikitsāvidhi* (87 śls.)

" Rules for the Treatment of (Bites from) the *Maṇḍalī* Snake "

This chapter is devoted entirely to the treatment of those bitten by a different variety of the *Maṇḍalī* species of snake—symptoms caused by their bite in general (1-7), then special treatments for bites caused by each one of the several varieties of the *Maṇḍalī* snakes (8-50a). The remainder of the chapter (50b-87) is devoted to listing the *mantras* that may be used in the place of the medical treatments for each of the varieties of *Maṇḍalī* snake-bites.

X. राजलीचिकित्सा *Rājalīcikitsā* (45 śls.)

" Treatment of (Bites from) the *Rājalī* Snake "

This chapter, in a way parallel to the preceding two chapters, explains the treatments given for bites from the various types of the *Rājalī* species of snakes—using incense, inducing sweating, *etc.* (1-39). The victim is warned to refrain from eating, sexual pleasures and so forth, and to take certain kinds of medicine without fail (40-45).

XI. षोडशभेदाखुचिकित्सा *Ṣoḍaśabhedākhucikitsā* (89 śls.)

" Treatment for 16 Different Kinds of Rat-Bites "

First, sixteen varieties of rats (including bandicoots, mice, field-mice, water-rats, *etc.*) are listed, and the treatments for bites from each of these are (1-35). Then follow some general instructions for rat-bites of any kind (36-65). The remainder of the chapter lists medicines and *mantras* to be used in each case (66-89).

XII. विंशतिविधनानाविषचिकित्सा *Viṁśatividhanānāviṣacikitsā* (66 śls.)

" 20 Categories of Various Poisons and Their Treatments "

This chapter turns to spiders, scorpions, dogs, donkeys, horses, tigers, fish, small insects, *etc.*—their varieties, and the treatment of the poisons and infections that come from their bites or stings (1-42). The remainder of the chapter deals with reactions, allergies and poisons—and their treatments—that arise from such items as seeds, leaves, nuts, fruits, *etc.* (43-62). The next *śloka* (63) summarizes that there are eight kinds of alternative remedial treatments to be considered in treating any serious wound or bite : burning out the wound with a hot iron, cutting the wound to make it deeper (drainage), applying ointment, *etc.* The closing lines (64-66) counsel some rules of thumb for dosages of the medicines described in the preceding chapters.

XIII. यन्त्राभिषेकतद्धारणविधि *Yantrābhiṣekataddhāraṇavidhi* (43-1/2 śls.)

" Rules for *Abhiṣeka* of the *Yantra*, and for Wearing It "

Gautama says he is glad to know now about *mantras* and their uses [*viniyoga*] for snake bites, *etc.* Now he wants to know about *abhiṣeka*-rites that are to be done in relation to the *yantra*-design (ch. II above) for purposes of securing health, wealth, a relief from evil spirits, poisons, *etc.* (1-5). The times, places and methodologies for these rites are given—including the provision of a Garuḍa image, the placement of 108, 1008 or 10,008 pots, *etc.* (6-42). After the rite is completed, the *yantra* is to be worn for its protective powers (43-44a).

Critical Notes :

If the work just reviewed is accepted as the authentic document alluded to in the canonical lists, then the inclusion in the Pāñcarātra canon of a work

so blatantly "prayogic" in character must be put into an historic and doctrinal context by students of Pāñcarātra thought. If, on the other hand, this text is rejected, then a concerted effort must be made to search out whatever fragments might remain of the "authentic" Pāñcarātra work called "*Kāśyapa-saṃhitā.*"

It may be noted here that the work known as "*Kaśyapottara-saṃhitā*"—of which chapters 18 through 32 survive in the *mss.* represented by MD. 5215, 5216, 5217 and 5218—is a fairly recent composition. While it is a Śrī-vaiṣṇava document, and written in the tradition remeniscent of Pāñcarātra *saṃhitās*, there is no reason to turn to it as a Pāñcarātra source.

जयाख्यसंहिता

JAYĀKHYA-SAMHITĀ

[*Index Code: JAYA*]

OUT OF PRINT:

Jayākhya-samhitā, edited by Embar Krishnamacharya, Gaekwad Oriental Series, Vol. 54, Baroda, Oriental Institute, 1931 [*Devanāgarī* Script].

Introductory Remarks:

This is an important work not only because of its overall range of subject-matter but also because along with the "*Pauṣkara-saṃhitā*" (*q. v.*) and the "*Sāttavata-saṃhitā*" (*q. v.*) it is honoured as one of the 'Three Gems' of the canon. As such, it is probably among the "older" texts of the school; it already seems to have attained its rank among the triumvirate by the time of Utpala (10th century) who quoted it and the other two reverentially.

Of the three works, the *Jayākhya-saṃhitā* offers the greatest diversity of topics taken up. Its general contents approach the range of concerns found in the later so-called "classical *saṃhitās*"—that is, the general contents may be summarized as falling within the four conventional categories of *jñāna, yoga, kriyā* and *caryā*. In this case, chapters I through IV treat of creation and the like, as is often the case in the *jñāna*-sections of the more stereo-typed texts; chapters V through XII, XIX and XXVI through XXXIII turn to *mantra*-formulas, their uses as yogic disciplines and their "prayogic" effects, and represent what might be called a "*yoga-pāda*" of the work at hand; chapters XIII, XIV, XV, XX and parts of XXI represent the *kriyā* concerns of this work, and turn to the preparations necessary so that *bāhyayāga*, or overt liturgical worship, may proceed once the paraphernalia have been prepared and *pratiṣṭhā*-rites provided; and the *caryā*-portions of this work—concerned with *dīkṣā*-details, and *ācāra*-activities including *śrāddha*-rites and *preta*-procedures, and with *prāyaścittas* and *vratas*—are to be found in chapters XVI, XVII, XVIII, XXII through XXV and part of XXI. While the four "classical" categories may thus be extracted, nonetheless it should be noted that they are not presented formally in this way and, furthermore, that the main thrust of the work is upon *mantra*-formulas, the narrative returning time and again to the matters of mastery through comprehension of esoteric correspondences of constituent letters, and through practice of *japa*-repetitions, *dhyāna*-meditations, *mudrā*-gesticulations, *nyāsa*-concentrations and the like. Altogether there are thirty-three chapters comprising almost 4500 *ślokas*, placing this among the group of medium-length pieces.

Dasgupta, in Volume Three of his *History of Indian Philosophy* (24 ff.), attempted to extract certain systematic philosophical notions from the *Jayākhya-saṃhitā*. We are inclined to see his summary as of passing interest only. Here, Bhattacharya's reminder in the " Foreword " to the edition of the work at hand seems more to the point : " The philosophical portion of the Jayākhya has been brought into the book to show the necessity of worship which seems manifestly the purpose of the composition of the book, and for showing the utility of the worship of gods with the help of *Mantras* " (p. 24).

The framework of this *saṃhitā* is a dialogue reported at two or more removes from the original speakers : here, the bulk of the work is a dialogue between Nārada and the Lord (Śribhagavān), as this has been reported by Nārada to Śāṇḍilya, who in turn imparted it to sages among who was Aurva, who told it to Saṁvarta—whose questions open the work. The setting for the framework narrative, *Prabhāsatīrtha*, may be identified with the celebrated pilgrimage spot on the west coast in Kathiawad ; today, this work and the *Pādma-saṃhitā (q.v.)* which is supposedly based upon it, are closely associated with the Pāñcarātra faith and practice as obtaining at Kāñci.

In addition to being mentioned in certain texts—*Ahirbudhnya* (XIX : 64), *Īśvara* (1 : 64) and *Pārameśvara* (1 : 19)—this title is named as canonical in the following lists (where either the title " *Jaya*, " " *Jayākha* " or " *Jayottara* " appears) : *Kapiñjala* (19, 46/100), *Pādma* (38, 68/108), *Pārameśvara* (3, 10/17), *Bhāradvāja* (21, 47/103), *Viśvāmitra* (9/108) and *Viṣṇu Tantra* (89, 93/154).

DESCRIPTION OF CONTENTS

I. शास्त्रावतरण *Śāstrāvataraṇa* (79-1/2 śls. plus interpolated material of 163 śls.)

" The Lineage of the Teaching "

The scene is Prabhāsatīrtha where the sage Saṁvarta approached his father Aurva asking him to narrate to him the means to emancipation. Aurva tells the story of how he and other *ṛṣis* during the *Kṛtayuga*-age sought also to know the means to emancipation. Yet they, despite their penances, discovered nothing until they approached the sage Śāṇḍilya (1-39). Śāṇḍilya, residing on Mt. Gandhamādana, told the assembled sages that what he is about to tell them—which he commences to do only after he has placed his hand on their heads with a " *viṣṇuhasta* "-gesture symbolizing that a *guru-śiṣya* relationship has been established between himself and them—was what he himself learned at the *Badaryāśrama*-hermitage from Nārada. And this was a teaching which Nārada got straight from the Lord. Before Śāṇḍilya consented to impart his knowledge to the others, he discoursed to them on the pre-requisites of those

who would learn as well as on the virtues of anyone who would, in turn, impart the sacred knowledge to others (40-69). Although the original teaching consisted of 1-1/2 crores of *ślokas* and was given in its unadulterated form directly by the Lord to Nārada, now, due to the absence of *dharma* in the present age, it must be mediated in a shorter and simpler form. Despite this, it contains the essence knowing which those who follow its teachings may succeed [*jaya*] in their quest for emancipation (70-79a).

[The following 163 *ślokas* are interpolated; they concern the 'Three Gems' and their commentaries and their derivative texts, where these texts are held in highest esteem, and a prolonged eulogy of Hastiśaila (Kañcī), its temple to Varada, its festivals, *etc.*].

II. ब्रह्मसर्ग *Brahmasarga* (75-1/2 śls.)

"Concerning Creation"

The ṛṣis request Śāṇḍilya to divulge his knowledge. He then commences to narrate the dialogue between Nārada and the Lord.

The first thing to be described is the appearance which the Lord made to Nārada, and Nārada's reaction to this in the form of an eulogy (1-30). At Nārada's petition, the Lord tells him of the creation of Brahmā and how from two drops of sweat the demons Madhu and Kaiṭabha were also born. These demons stole away the Vedas and, in order to prevent further calamities, the Lord intervened, assuming His "*mantramaya*" form, destroying them and restoring the Vedas (31-76a),

III. प्रधानसर्ग *Pradhāna-sarga* (28 śls.)

"Primary Creation"

Nārada asks to know more about the creation of the world of matter. Śrībhagavān relates that from the inert [*jaḍa*] One—which is unborn and balanced in the three *guṇas*, beginningless and unmanifest—came this world of *tattvas, etc.* Nārada raises some objections and queries as to how such a process can possibly take place (for it is contradictory for activity to come from inactivity), but he is apparently satisfied by the response Śrībhagavān gives him about *mokṣa* (1-28).

IV. शुद्धसर्गब्रह्मतत्त्वाख्यान *Śuddhasargabrahmatattvākhyāna* (132 śls.)

"Chapter on Pure Creation and on the Real Nature of Brahman"

Nārada asks to know about pure creation. Śrībhagavān answers as follows: In the beginning Vāsudeva was. (His attributes are all-pervasiveness [*sarva-vyāpaka*], intelligence pure and simple [*citsāmāṅgam*], and undivided bliss [*paramānanda*]). He existed alone. Just as a flash of lightning forms by itself,

so *Vāsudeva*, shaking within Himself [*kṣobhayitvā*] created [*asṛjat*] Acyuta. From Acyuta came Ananta in similar manner (the metaphor referred to here is that Ananta is as the bubbles or foam that come from the motion of the waves). Thus Acyuta is the waves which form from the motion of the sea; the sea, existing alone, is Vāsudeva. Yet another metaphor is referred to here in that the clouds on a summer day are formed as the sun pulls them out of the ocean. The ocean is again Vāsudeva; the Sun is Acyuta; the cloud-formation is Ananta [—not quite as successful a metaphor as the previous one]. This Vāsudeva is also to be understood as pervading all *devas*. He is, further, termed *Puruṣa*. All the *avatāras* are His parts. Puruṣa, Satya, Acyuta—all these are manifestations of Vāsudeva, who is Intelligence [*saṁvit*] pure and simple. Just as pure crystal glass cannot be distinguished from the space it occupies, nor can the reflections in a mirror be separated from their original objects, so these manifestations are intimately related to Vāsudeva (1-19).

Nārada asks now for the Lord to explain His "*sthūla*" and "*sūkṣma*" forms, as also the original "*para*" form—both manifested and unmanifested. Śrībhagavān replies as follows: "In my '*sthūla*' form, I am the Creator, Protector and Destroyer. In my '*sūkṣma*' form, I reside in the hearts of all beings and I shower My blessings and grace on all *bhaktas* (devotees). The '*para*' form, which is all-pervading is full of bliss and permeates all things just like sap runs through a tree" (20-26a). Nārada claims to understand all this and asks further how Vāsudeva performs His threefold activities. Śrībhagavān replies that by His own powers of concentration He allows His *bhaktas* to achieve emancipation through *mantras*. These *mantras* He has given, *mantras* pointing both to His formless state [*niṣkala*] and to His manifested forms [*sakala*]. The latter [kind of *mantras* [*sakala*] give enjoyment; the former kind of *mantras* [*niṣkala*] give *mokṣa* (release) (26b-33).

Nārada asks to know more about *mantras* and their practice by virtue [*vīrya*] of which one is led to emancipation. Bhagavān says that pre-requisite to this (practice of *mantra* which leads to final emancipation?) is a discursive and elementary knowledge of Brahman, without which none else may be known. And, he continues, to get this kind of *jñāna* of Brahman one must distinguish between "*sattākhya*"-knowledge, which is pure and alone leads to true knowledge of Brahman, and "*kriyātmaka*"-knowledge, which concerns itself with *yama* and *niyama* and which by the employment of yogic practices moves one gradually to the purer knowledge through disciplines of various kinds (33-50).

Having this elementary knowledge of Brahman, the *jīva* becomes deathless and identical with Brahman. Those who do not have this *jñāna*-knowledge are bound by *avidyā* and, due to this, suffer under certain reborn forms (such as gods, humans, *etc.*). As for the object of the highest knowledge towards which

the *jīva* may aim, it [*parabrahma*] is described in both negative and positive terms (60-118a). For those who would undertake specifically to meditate, thus to gain *jñāna*, they are recommended to turn their attention to the Lord as He manifests Himself in his *viśvarūpa*-form (118b-132).

V. ब्रह्मज्ञानोत्पत्त्याख्यान *Brahmajñānotpattyākhyāna* (46½ śls.)

" The Chapter on the Dawning of the Knowledge of Brahman "

To obtain knowledge of Brahman experientially one may also undertake yogic disciplines, because through these introverted processes one comes to understand oneself and this, in turn, gives one an impression of the nature of *parabrahman.* If one has the zeal to do this, and to discover by it the real nature of the self, then he should approach a qualified teacher for guidance (1-10). Having done this, the aspirant seeks for equanimity and tranquility by the practice of *mantras* in order to enjoy their liberating powers, which come to him first as *jñāna* and culminate in the experience of Brahman (11-30). Of the two means to move toward Brahman-knowledge—formal *yoga* and *mantra* practice—the latter is both easier and more certain (31-47a).

*VI.** मुख्यमन्त्रोद्धार *Mukhyamantroddhāra* (250 ślś.)

" The Deliverance of the Chief *Mantra* "

He who wants liberation through *mantras* should first select a pure spot—a square of one or two cubits which may be adorned and beautified. Clean sand is spread and letters of the alphabet are written in it. " *Oṁ* " is in the center of a circle with eight spokes, and in these all *akṣaras* are written (1-32a). The *akṣaras* are to be imagined as various forms of the deities. Using this circular design, and having thus the Lord before him, the aspirant begins worship. Other manifestations of the Lord are represented from the letters short " *a* " to the letter " *kṣa* " (32b-58).

From these letters, mixed together, come the *mantras* which are directed to the principal forms of the Lord and His retinue. To them in their " *mantra-mūrti* "-presence the worship of *arghya*, *ācamana*, *etc.* is undertaken,—the whole process being done mentally (59-221a).

Further esoteric explanations are presented concerning the *mantras*, their origin, their symbolic references, their powers, *etc.*—all with the effect being that such *mantras* can lead one to release (221-250).

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* According to the " Introduction, " this chapter offers some paleological evidence for dating the work.

VII. उपकरणमन्त्रोद्धार *Upakaraṇamantroddhāra* (124-1/2 śls.)

" How to compose the Auxilliary *Mantras* ".

" *Ādhāra* "-*mantras* (2-17a) and 6 sub-types, " *āsana* "-*mantras* and 6 sub-types (19b-38) are given here. Other *mantras* also are given. In each case the form is given in esoteric language, followed by instructions on how to meditate upon the *mantra* (39-125a).

VIII. मुद्राबन्धाख्यान *Mudrābandhākhyāna* (117 śls.)

" Description of *Mudrā*-Gestures "

Each of the *mantras* just given (in chs. 6 and 7) is now assigned certain gestures which are to accompany the *japa*-repetitions. Fifty-eight *mudrās* are named and described and, in most cases, the effects of using one *mantra* rather than another are given (1-117). [Presumably (?), the *mudrās* are given in the same respective order as the *mantras* given in chs. 6 and 7].

IX. स्नानविधि *Snānavidhi* (71-1/2 śls.)

" Rules for the Qualifying Bath "

Bhagavān now turns to the *snāna*-rites which qualify an aspirant to undertake *homa* and *yāga*-rites (as part of *mantra*-disciplines). There are two phases to the *snāna*-rites—" *sāmānya* " and " *viśiṣṭa.* " The steps for the first phase, which is an ordinary [*sāmānya*] bath, are outlined—*śauca, etc.* (3-15a)—and then the steps which follow for the *viśiṣṭa-snāna* phase of the bath with *mantras, mudrās, etc.*, are outlined. This is to effect spiritual cleansing beyond mere physical washing (15b-44a). After the bathing rites have been completed the aspirant continues in certain meditations, undertaking further *mantra*-repetitions—now with *nyāsa*-concentrations—making some preliminary *tarpaṇa*-offerings, *etc.* (44b-60). In cases where it is not practical to do the above routines with water, it is permissible to take a " *mantra-snāna*," washing only the hands and feet, sipping a few drops of water, *etc.*, along with undertaking repetitions of the " *mūla* "-*mantra* (61-63)—and this kind of " *mantra-snāna* " is a thousand times preferable to a mere bath unattended by the sanctifying invocation of *mantras* (64-65). A second alternative mentioned is " *dhyāna-snāna* " which also, under certain circumstances, may be done—imagining that Viṣṇu Himself enters and cleanses the body with the spiritual waters of the Holy Ganges (66-72a).

X. समाधिख्यापन *Samādhikhyāpana* (103 śls).

" Realisation of *Samādhi* "

Bhagavān says [that the next step is] to find a secluded place, arrange for a clean place to sit down, and undertake preliminary meditation of the Lord

and of one's teacher. Having done this, one then proceeds to purify the place and the mundane elements that comprise in with *mantras* (1-22). Meditating upon his own mundane condition, the aspirant then meditates on earth, air, fire, water and space as being essentially one with him; the same is done with the subtle forms of these gross elements (23-57). Having succeeded in this, the *jīva* is lifted in imagination through the various levels of being to the realm of *kaivalya*-consciousness (58-77), whereupon in his " luminous-body " [*tejomaya-śarīra*] he aspires to feel infused by the Power and Presence of the universal spirit invoked by the " *ātma* "-*mantra* which he repeats (78-103).

XI. मन्त्रन्यासविधि *Mantranyāsavidhi* (43-1/2 śls.)

" Rules for Concentrating the Powers of *Mantras* "

If one practices *nyāsa*-concentrations during the disciplined repetition of *mantras*, he will achieve great spiritual as well as mundane rewards (1-3). The detailed instructions for undertaking *nyāsa*-concentrations of the *mantra's* powers into one's own body are given step-by-step (4-38a). The overt *nyāsa*-exercises, when it comes to that, should be done secretly and under cover (7b-9)—and some elaborations are given on the " *hasta-nyāsas* " to be done to the accompaniment of the " *mūla* "-*mantra*, prior to " *deha-nyāsa* ". Altogether some 27 *nyāsa*-directions are named and explained in the course of this chapter. Along with the *nyāsa*-practice one should demonstrate in the process certain *mudrās* and undertake specific *dhyāna*-meditations (38b-44a).

XII. मानसयाग *Mānasayāga* (136-1/2 śls.)

" Silent Worship "

Having achieved a certain level of consciousness by the preceding disciplines and practices, the aspirant, feeling himself to be infused by the Holy Presence of the Lord, then must begin worshipping Him in a silent manner [*mānasayāga*]. The devotee in these steps imagines himself to be the locus of the " *ādhāra* "-*śakti*, of the whole earth, of the Lord's lotus-borne throne, indeed of all the subtle forms of created matter, *etc*. To this imagined center of all things it is to be thought that Viṣṇu Himself descends (from Vaikuṇṭha) in His " *mantramūrti* " form, and there He will be worshipped along with Lakṣmī and His other consorts in all their glory and qualities (1-50). How to actualize this worship is suggested by the use of *mudrās* and *mantras, etc.* (51-58), and this is elaborated upon later in somewhat greater detail (59-107)—all the steps of actual liturgical worship being done here by the imagination, and within the believer's heart.

A special, further way of (continuing ?) silent worship is also given, wherein the main feature seems to be to concentrate the Presence of the Lord within the cupped palms of the hand (108-114).

The chapter concludes with directions for achieving *homa*-offerings mentally [*mānasahoma*] and with a eulogy for the methods of silent, mental worship (115-137a).

XIII. बाह्ययाग *Bāhyayāga* (236 śls.)

" Overt, Liturgical Worship "

Having accomplished this much, one then moves on to overt, liturgical worship [*bāhyayāga*] (1-4a), even though it may seem superfluous on top of the preceding (4b-10a). The steps for doing this comprise the bulk of the chapter (10b-236) : first, a *maṇḍala*-design is to be selected and prepared (11-63a). The materials that are to be used in *arghya*-offerings having been collected and made ready (63b-75); the Lord's Presence with His retinue is invoked into the *maṇḍala*-design by means of *mantras* and appropriate *dhyāna*-meditations (76-169a), whereupon certain overt offerings of flowers, edibles, *etc.*, should be made to the Lord and His retinue (169b-185a, 222b-236). One should have secured the proper instruments of worship needed at this point—the *dhūpapātra*- incense vessel (185b-196), the *ghaṇṭā*-bell (197-221a), *etc.*—and, further, know how to employ them properly. As well, one should know how to employ certain specific *mantras* at particular points in the liturgy (221b-222a).

XIV. जपविधान *Japavidhāna* (94-1/2 śls.)

" Concerning the Repetition of *Mantras* "

Having pleased the Lord thus—either in the *maṇḍala*-worship just outlined or at His presence as it has been invoked into a pot, or into a *bimba*, *etc.*—one must next honor Him by the repetitions [*japa*] of *mantras*. There are three aids to doing *japa*-repetitions—employing a rosary [*akṣamālā*], saying them aloud [*vācika*] or by repeating them in a low voice [*upāṁśu*]—and each of these is of varying value depending upon the motives of the aspirant (1-5a). The *akṣamālā*-rosary is then described and its uses discussed (5b-76a, 90-95a), whereupon the narrative turns to consider what determines which *mantras* under various circumstances should be employed for *japa* (76b-89).

XV. अग्निकार्यविधान *Agnikāryavidhāna* (264 śls.)

" Rules for Kindling the Sacred Fire "

Japa-repetitions having been completed, the Lord is worshipped with *arghya*, flowers, incense and scented powders. This in turn is followed by worship with fire-offerings (1-2a). The *kuṇḍa*-pit in which the fire will burn is to be constructed near where the deity is housed, to the North. Detailed directions are given for measurements, along with some indications of its symbolic nature found in the injunctions for the *kuṇḍa-saṁskāra*-sanctification

of the pit (2b-58). Once the pit has been completed, then the sacred fire is to be kindled to the accompaniment of *mantras*, appropriate *dhyāna*-contemplation of the powers called to concentrate themselves there. Then the fire and utensils used are purified (58b-161a). In the course of the preceding discussion, the various utensils used in the course of the *homa* are named and briefly described (78b-105).

As for *homa*-offerings themselves, these are discussed in terms of the materials to be offered, their measurements and qualities, the *mantras* used to accompany the offerings, and the benefits derived from various offerings (161b-197). Indeed, a section follows (198-211a) on various ways to predict the results of a *homa*-offering, by noting the portents indicated in the fire. Certain configurations of the flames are to be avoided (211b-215a). But when *homa*-offerings are undertaken at the auspicious times, then only beneficial results will accrue (215b-222). As the *homa*-offerings are made to honor the Lord Nārāyaṇa and Lakṣmī and others, a certain number of offerings should be made to each of these divine beings, followed by *japa*-repetitions of appropriate *mantras* (161b-167a).

Upon completion of the *homa*-offerings, certain concluding liturgical steps are enjoined (223-236a, 239b-263a). In order that the Presence of the reality of the Lord evoked by the *homa*-rites may be remembered by the devotee, it is recommended that he apply a *tilaka*-mark on his forehead with the sacred ashes from the fire and dust from the *maṇḍala* (231b-245a), and that he maintain certain thoughts in his mind about the Lord (232-239a).

The foregoing instructions are to be handed down only to certain qualified persons (263b-264).

XVI. दीक्षाविधान *Dīkṣāvidhāna* (369 śls).

" Regarding Initiation Rites"

Nārada asks about *dīkṣā*-initiation for various types of people—a person living under a vow, a youth, an aspirant, an *ācārya*, a woman and a child (1-2). Bhagavān chooses to tell him first about initiation-procedure for a *śiṣya*-disciple, and this involves first of all a protracted discussion of *mantras* to be used in the ceremonies (3-50), after which only does he turn to a description of the qualifications of a suitable *śiṣya*-candidate (51-53). He then briefly notes the general threefold classification and rationale of initiation-rites into " normal ", " shortened " and " elaborate " versions (54-61a).

In any type of *śiṣya-dīkṣā*, the *tattvas* must be invoked with particular *mantras* (61b-88). The auspicious time for this *śiṣya-dīkṣā* having been selected, the *śiṣya* prepares himself by taking a sacramental bath, and the accoutrements for the ceremonies are gathered, placed and sanctified (89-124a). Blindfolded,

the aspirant is led to a *maṇḍala* and there, in the presence of the Lord, is asked to offer flowers; where these fall, determines the name he will be given (126-127a). Later, entwined in the symbolic bonds—the red-colored *māyāsūtra*—that bind him to this earthly life and into which the *tattvas* are to be imagined, he witnesses and/or assists in various *homa*, *bali* and other rites (127b-195).

Since this is a two or three-day initiation ceremony, certain things are to be done during the first night. Next day, ominous dreams recalled are to be nullified by certain rites, and if this has been done, the initiation rites recommence with a second blindfolding.

After certain rites, performed both by the *guru* and by the *śiṣya* (196-300), instruction (*upadeśa*) is given to the candidate (301-336a). When this has been concluded, the initiate, then on his own, worships the Lord's Presence in the pot where it had previously been invoked and having done this, he turns to his teacher and honors him with similar observances (336b-342a). As concluding parts of the *dīkṣā*-ceremonies, brahmins are feasted, the (second) night is spent in vigil, *etc.*, and an *avabṛthasnāna*-bath is taken, followed by *soma* " drinking " (346-359), whereupon the *guru* is worshiped that third-day morning (360-367) —doing all of which brings enormous rewards to both the *guru* and the new initiate (368-369).

XVII. शिष्यभेद *Śiṣyabheda* (62 śls.)

" Types of Aspirants "

There are four classes of *śiṣyas*—" *samayin* " or " *samayajña*, " " *putraka*, " " *sādhaka* " and " *ācārya*. " To Nārada's question about them (1-2), Śrībhagavān takes each one of these up for individual discussion (3-11, 12-16, 17-28, 46-62). A section on the daily duties [*ācāra*] of the *sādhaka* is also rehearsed (29-45).

XVIII. अभिषेकविधि *Abhiṣekavidhi* (92-1/2 śls.)

[Returning to *dīkṣā*-initiation ceremonies broken off at the end of ch. XVI] an *abhiṣeka*-ritual bath must be given the candidate. Various choices and alternatives in regard to the personnel to conduct the *abhiṣeka*-rites are given (1-19) before the general steps for the procedures are outlined (20-33) for each of the four classes of *śiṣyas* (discussed in ch. XVII). Each class of *śiṣya* deserves the treatment and éclat for his respective *abhiṣeka* bath as is afforded to a commander-in-chief of the army, to a prime minister, to a prince, and to a king respectively (34-35).

Of these various procedures, the *abhiṣeka*-rite appropriate for the " *ācārya* " type at his *dīkṣā*-initiation is given—the difference between his *abhiṣeka* and that of other *śiṣya's* is in the number of pots used (36-69a). A candidate who

is about to be initiated into *ācārya*-ship is to receive certain special instruction about behavior, *etc.* and this is given (69b-82a). At the close of this special instruction, he who is about to become an *ācārya* receives from his mentor a "*viṣṇu-hasta*" gesture of blessing whereupon he drinks the water which has been used to wash that mentor's feet (82b-86a).

The chapter closes with some miscellaneous special rules for the *abhiṣeka* of the other classes of *śiṣyas* (86b-89a), and the general benefits which accrue to those who observe the rules (89b-93a).

XIX. मन्त्रसिद्धिचिह्न *Mantrasiddhicihna* (36-1/2 śls.)

"Indications of Mastery in *Mantra*-Discipline"

After *abhiṣeka* is concluded, the initiate receives permission from his mentor to start practising his *mantra*, a process for the mastery of which the aspirant should expect to take some 12 years of steady and patient labor (1-12). Nārada asks if there are any signs or indications along the way for the aspirant to look for in order to assess his progress toward mastery of the *mantra*. Bhagavān warns him that many difficulties inevitably arise, particularly during the three first years of this *mantrajapa*-discipline; but if the aspirant comes through this three-year period he will begin to see definite signs of his approaching mastery. For example, students will seek him out, *etc.*, until after the seventh year even kings will come to him. By the time he has persevered through ten years of this discipline he will be able to see, hear and do marvellous things (13-33). The chapter closes with the caution that these signs should, however, be kept in one's heart (34-37a).

XX. प्रतिष्ठाविधान *Pratiṣṭhāvidhāna* (386 śls.)*

"Rules for Sanctification Ceremonies"

Nārada recalls that Śrībhagavān advised one aspiring to mastery in *mantra*-disciplines to practise his discipline using a *bimba*-icon as an aid to his worship; therefore he wants to know about the construction and consecration of such icons (1-2). He is told that while there are different uses to which images may be put, and different ways of painting, drawing or modelling these, nonetheless, there are certain canons of measurement that must be maintained in preparing these figures (3-66a). While various choices exist for making icons (66b-67), extreme care should be exercised in selecting the material, particularly if the icon is to be used in the house (68-69).

Then follow some instructions regarding *pīṭha*-pedestals for icons (70-92), as well as some general remarks about the foundations and basements for temple

* The numbering in the printed version is wrong from śl. 3 on.

structures (93-99). Indeed, moving to temple-structures themselves, various types are named according to their shape; rules for the appropriate basements (100-124), for doors (125-127), for a *maṇḍapa* (128-131a) of the "*kaustubha*"-type of temple are given.

(Returning to the subject of images), it is pointed out that all images are to be consecrated prior to being enstated in regular worship. The time for this is suggested, and the various preparations which must precede the actual rites are outlined (131b-138a). The steps of the *pratiṣṭhā*-rites—*snapana* (138 ff.), *netronmīlana* (161b ff.), *kautukamocana* (168 ff.), *mantranyāsa* (180 ff.), *etc.*—are given up to the point where first worship of the icon is done (184b-187).

The *pīṭha*-pedestal is then prepared (188-190) and, after the icon has been carried through the village (191 ff.), is "put to rest" (*śayanādhivāsa*) (193-203a) and later given various honors and further invested with mental powers by the *ācārya* (203b-251a). Thereupon worship is given the Lord in the presence of brahmins (251b-306). These things done, "*ratnanyāsa*" is accomplished, the pedestal placed, and the icon fastened to it (307-330).

Thus does the icon come to be the locus of all realities—tha *tattvas*, all *mantras*, *etc.* (331-342)—and thereby justify all the ritual attentions thereafter given it and the praises directed to it (343-352). Certain concluding rites, covering the next four days, are enjoined (353-364a). This is followed by a *mahotsava* (382b-386). Images that are made on canvas, as well as those made of wood, are to be consecrated in much the same way—with only a few steps omitted from the usual liturgy (364b-368a). As for repairing icons and pedestals once they have been sanctified and also then broken, certain rules must be followed for mending them (368b-376a).

The chapter closes by giving certain options about *mantras* to be used in the *pratiṣṭhā*-rites (376b-379a), and saying that a properly-installed icon should be carefully protected against the ravages of war and natural disasters, *etc.* (379b-382a).

XXI. पवित्रविधान *Pavitravidhāna* (232-1/2 śls).

"Rules for the 'Pavitra-Garland' Rites"

Nārada asks what is to be done when worship that should be done to an icon lapses? (1-2). Bhagavān replies that the remedial measure to take in such cases is performance of *pavitrāropaṇa*-rites. He then goes on to explain the procedure of these rites—when it should be done (56 ff.), how to make the *pavitra*-threads (8-29a), worship them (29b-47a), and how to present them to the Lord in His various places (47b-68). He also describes the prayer of atonement to be uttered (69-76a,), the worship of the *guru* and giving of gifts to brahmins (76b-97), the removal and distribution of the garlands (104-107), *etc.*

Having observed this, the *sādhaka* then must undertake a period of penantial-*vrata* in order to validate the *pavitrāropaṇa*-rites (113 ff). This *vrata* involves the repetition of a *mantra*, and so Nārada asks about that *mantra*, and it turns out to be the ("*pavitra*"-) "*mahā*"-*mantra*. How to pronounce the *mantra* and to use it along with others is given (120-226a). The chapter closes with a eulogy of the ("*pavitra*- "-) "*mahā*"-*mantra* (226b-233a).

XXII. वैष्णवाचार *Vaiṣṇavācāra* (80-1/2 śls.)

"Ethics for Vaiṣṇava Believers"

Nārada wants to know about the attitude toward *Vaiṣṇavas* who become *sannyāsins* or *yatis* (1-2). The answer he gets is a classification of various types of *Vaiṣṇavas*, the differences being explained on the "natural" grounds that peoples' states are determined by past *karmans* (3-5)—"*yatis*" (6-10), "*ekāntins*" (11-13a), "*vaikhānasas*" (13b-35a), "*karmasāttvatas*" (15b-16), "*śikhins*" (17-19a), "*āptas*" (28-34a), "*anāptas*" (34b-35a), "*ārambhins*" (35b-36a), "*sampravartins*" (36b-37). All of these are distinguished by some overt sign or profession. Other groups (presumably those who are classified not according to any external sign but rather in terms of their inner spiritual quest) are "*yogins*" (39-41), "*japaniṣṭhas*" (42-45a), "*tāpasas*" (45b-51a), "*śāstrajñas*" (51b-53) and "*śāstradhārakas*" (54-56). The Lord asks Nārada to honor all these kinds of persons. All of them, He says, are eligible to do *yāgas* as well as *pūjās*. Even their mere glance can wash away the sins of those less fortunate and endowed (57-64a).

Nārada wants to know about the *pañcakāla* division of the day. He is told about what is to be done in each of the five periods—*abhigamana* (68-69a), *upādāna* (69b-70), *ijyā* (71), *svādhyāya* (72), and *yoga* (73-74a). Nārada then asks to know the various steps [*aṅga*] of the worship to the Lord—and is told that worship is to be observed in this order: *abhimāna*, *bhoga*, *pūjā*, offering ghee and other eatables (including *paśu*: 77), *sampradāna*, *vahnisaṁtarpaṇa*, *pitṛyāga*, and *prāṇāgnihavana* (74b-81a).

XXIII. श्राद्धविधान *Śrāddhavidhāna* (155 śls.)

"Concerning the Annual Memorial Rites"

Nārada asks what the details are for the performance of *śrāddha*-rites. The Lord says that all, even the initiated, are to do these rites with care and attention throughout their lives—it is a duty incumbent upon all (1-6). He then turns to the occasions when it is most proper to perform the *śrāddha*-rites (7-14a) before he commences to outline the various steps to be followed in this ritual performance—inviting the brahmins to be fed and seating them appropriately with all honors (14b-35a), performing *homas* and making food-offerings

to the "*manes*" in the persons of the brahmins present (35b-59a), distributing the food to others present and other concluding acts (59b-62a).

When a man dies the rites will be modified and given elaborations by adding certain *mantras* and routines day-by-day for eleven days (62b-108); on the first anniversary of the man's death, the *śrāddha*-rite will mark the deceased soul's transition from "*preta*" to "*pitṛ,*" and the rules for this ritual celebration are outlined with the necessary elaborations (109-146a).

Mantras are given for the concluding portions of the general *śrāddha* ceremonies (146b-148).

Special *śrāddhas* for preceptors are to be done (149-153a). All the *śrāddha*-ceremonies are eulogized (153b-155).

XXIV. प्रेतसंस्कार *Pretasaṁskāra* (104-1/2 śls).

"Concerning Funeral Rites"

When an initiate [*dikṣita*] has died, the corpse should be bathed, decorated, certain sacramental *saṁskāra* purifications should be done, his personal possessions distributed, and the corpse taken to the cremation grounds and burned. The bulk of this section is given over to the step-by-step description of what the *guru* officiating at the funeral rites does to the corpse (18a ff) and what the *mantras* are that are to be pronounced as the fire is kindled (56 ff).

After the funeral, the *guru* who has officiated must cleanse himself immediately of the defilement brought by contact with the corpse—including *japa, homa, etc.* (62-68a). After three days have elapsed he should return to the cremation grounds, collect the bones and then consign them to a river or to the earth. The bones of initiates must not be scattered (68b-71a).

Funeral rites should be done for all the faithful, and the chapter closes with some special instructions given for the services for *yatis* (75) and for those whose death has occurred far away necessitating funeral rites *in absentia* (76-105a).

XXV. प्रायश्चित्तविधि *Prāyaścittavidhi* (159-1/2 śls.)

Nārada asks about *prāyaścitta*-penances for the deeds of omission and comission done by a Vaiṣṇava. Bhagavān declares that there are indeed, for a variety of reasons, many sins but that these may be expiated by *japa*, *dāna*-gifts, *havana*-sacrifices, or *tapas*-exercises (1-4a). The bulk of the chapter is given over to the various instances that require and permit *prāyaścitta*-penitential performances: the sin is given along with the appropriate *mantra*-formulas to repeat, the gift-offerings to make, *etc.* (4b-131). Having heard these things, Nārada is led to ask in particular what is to be done if something defiles the *mantrārcā*-image in the home (132-135), and he is told that the *prāyaścitta* for this involves fasting, *japa*, special *maṇḍala* worship and gifts to the 12 *ācāryas* (136-160a).

XXVI. मूलमन्त्रसाधन *Mūlamantrasādhana* (133-1/2 śls.)

" A Disciplined Program of employing the ' *Mūla* '-*Mantra* ".

Having heard so much that relates to *mukti*, Nārada now asks to know how to achieve *bhukti*. Bhagavān tells him that by employing the " *mantrarāja* " -*mantra* in particular ways with skill, that great achievements can be enjoyed as the fruits. However, certain things must be done in this connection, and this includes finding the proper spot to practise the *mantra*, *etc*. If a devotee achieves mastery of the *mantra* and then does *homa* in a prescribed way along with *mudrās* and other special liturgies, the supernatural order can be controlled (9-21), poisons can be made ineffective (22-24a), making others submit to one's will can be effected (24b-30), disposing of others or otherwise controlling them according to one's wishes (31 ff.) and a variety of other powers may be acquired (up to 96). Mastery of certain *yantras* may also lead to effective control over various phenomena—namely the " *cakra* "-*yantra* (97-105a) and the " *śaṅkha* "-*yantra* (105b-111a)—but the effects differ according to the times when various suggested *homa* and offerings are made to these *yantras* (111b-121).

The chapter concludes with a eulogy of the " *mantrarāja* "-*mantra* (122-134a).

XXVII. शक्तिमन्त्रसाधन *Śaktimantrasādhana* (218 śls.)

" A Disciplined Program of employing the ' *Śakti* '-*Mantra* "

Bhagavān continues, here turning to the instructions for getting mastery over the *mantras* addressed to Lakṣmī and other female deities. First he points out that while certain matters like selecting an *āsana*, performing *dhūpa*, *ghaṇṭā*-ringing, *etc*., are going to be the same in the various cases (1-10), nonetheless certain specific details will vary. Then he discusses the practices that are specific to the " *Lakṣmī* "-*mantra* (11-38a), and the powers that come to one who masters it (38b-57a). Next he gives the same kind of treatment to the " *Kīrti* "-*mantra* and its mastery (57b-95). Similarly the " *Jayā* "-*mantra* (96-138), and the " *Māyā* "-*mantra* (139-216a : with *nyāsa* and *mudrās* somewhat more extensively treated). The chapter closes with a eulogy of the four *mantras* just treated (216b-218).

XXVIII. अङ्गमन्त्रसाधन *Aṅgamantrasādhana* (157-1/2 śls.)

" A Disciplined Program for employing ' *Aṅga* '-*Mantras* "

Here Bhagavān says he will treat of the *mantras* which are directed to the " limbs " of the devotee who then sees his limbs as analogous to the " Limbs " of the Lord—the mastery of which leads to certain powers. First, he treats of the " *hṛt* "-*mantra* (2-15), the " *śiro* "-*mantra* (16-40), the " *śikhā* "-*mantra*

(41-70a), the "*kavaca*"-*mantra* (70b-98a), the "*netra*"-*mantra* (98b-127), and "*astra*"-*mantra* (128-158a).

XXIX. वक्त्रमन्त्रसाधन *Vaktramantrasādhana* (187-1/2 śls.)

"A Disciplined Program for employing the '*Vaktra*'-*Mantra*"

This chapter continues in the same spirit and tone as the preceding ones. Here, Bhagavān turns His attention to the "*Nṛsiṁha-vaktra*"-*mantra* and his retinues' *mantras* (2-58), to the "*Kapila-vaktra*"-*mantra* and his retinues' *mantras* (59-110), and finally to the "*Varāha-vaktra*"-*mantra* and those of his retinue (111-188a).

XXX. परिकरसाधन *Parikarasādhana* (117-1/2 śls.)

"A Disciplined Program in utilizing *Mantras* related to the Lord's Weapons"

Bhagavān here turns to the *mantras* addressed to the cosmic weapons and how to achieve mastery of these—the "*kaustubha*"-*mantra* and its mastery (16b-31), the "*kamala*"-*mantra* (32-40), the "*śaṅkha*"-*mantra* (41-49), the "*cakra*"-*mantra* (50-61a), and the "*gada*"-*mantra* (61b-72a). Also the "*Garuḍa*"-*mantra* and its mastery is discussed (72b-85), after which the "*pāśa*"-*mantra* is treated (86-99a), followed by the "*aṅkuśa*"-*mantra* (99b-118a).

XXXI. उपाङ्गसाधन *Upāṅgasādhana* (49 śls.).

"A Disciplined Program for employing '*Upāṅga*'-*Mantras*"

Here Bhagavān first takes up the practice of and the mastery over the powers inherent in the "*satya*"-*mantra* (1-8), the "*Vāsudeva*"-*mantra* (9-14a), the "*Saṁkarṣaṇa*"-*mantra* (14b-21), the "*Pradyumna*"-*mantra* (22-30), the "*Aniruddha*"-*mantra* (31-38). Also, He similarly discusses the "*saptākṣara*"-*mantra* (39-49).

XXXII. साधनविधि *Sādhanavidhi* (84 śls).

"Rules for Disciplined Use (of other *Mantras*)"

Bhagavān says that previously he had made a passing reference to the "*Vighneśa*"-*mantra*, and now He wants to discuss it in detail—namely how to achieve mastery of it, and the effects of so doing (1-36). He concludes his discussion of the "prayogic" mastery over the divine powers by turning to the "*Vāgīśvarī*"-*mantra* (37-65) and how to employ the "*Vāgīśvarī*"-*yantra* (66-84).

XXXIII. योगाख्यान *Yogākhyāna* (87 śls.)

"The Chapter on Yoga"

The Lord says He will now tell how one can achieve the end toward which yogic practices are means. Having selected the proper place for meditation, and arranged the seat, one begins his discipline with *prāṇāyāma*. By doing this in the prescribed manner, one achieves union with *brahman* and leaves this mortal coil having achieved *mukti* (1-59).

Nārada inquires how to recognize the symptoms that one is achieving the *dehapāta*-state (60). Bhagavān details the physiological signs that usually accompany death but which also presage ultimate union with Brahman (61-80).

The closing *ślokas* say that this *saṃhitā* is the best (*sarvottamā saṃhitaiṣā*), that it gives the best knowledge possible. It is to be kept from undeserving narrow-minded fools (*śaṭha*); but it should be given (*deyam*) to those who are true to their *dharmas*, to those who really wish to cross the sea of *saṁsāra*, to those who are devoted to the Lord, *etc.*—once they have had *dīkṣā*-initiation.

Critical Notes:

The present edition is up to the usual high standards of the Gaekwad Oriental Series. This is one of the few printed texts that has an adequate Index; as well, the introductory portions are learned and helpful. So it remains, here, only to draw attention to some details found in the text that may be of interest to students of Pāñcarātra thought and its development.

One of the notable things about this *saṃhitā* is how it deals directly with the subject of death. Although, as elsewhere, the remarks may be put in the context of happenings that occasion *prāyaścitta*, here a full chapter (XXIV) is given over to funeral details—and this follows in the work of an unusually protracted discussion of the *śrāddha*-rites.* The final chapter (XXXIII) also has preoccupation with death, and the symptoms of its approach.† To say the least, these passages are interesting because they are so rarely taken up as a separate subject in the *saṃhitā* literature (see "Index", below, under entry "*maraṇa.*")

More typical are the "prayogic" passages found throughout but especially in Chs. XXVI-XXXII. That these kinds of counsels are found so early and so pervasively in so highly regarded a work of the canon simply attests to the fact that this strain must be seen as normative in the school—despite latter day attempts to become apologetic about such tendencies when found in the literature. Indeed, the passage frankly citing the "prayogic" benefits of the "*Garuḍa*"-*mantra* (XXX : 72b-85) gives indirect support for the canonicity of the *Kāśyapa-saṃhitā* (*q.v.*)—a text so exclusively "prayogic" in temper as to render it suspect as an authentic work of the Pāñcarātra school.

* See *Paramapuruṣa-saṃhita* (*q.v.*) Appendix "B" for the only treatment of funeral procedures set apart from the normative concern for defilement, *etc.*

† Cf. *Pārameśvara-saṃhitā* (q.v.) XI : 26-67.

Two other points may be of interest. The first is in regard to the uses of meat: in XXI: 116a it is stated that meat is to be avoided during a certain period by an aspirant, suggesting that at other times meat-eating may have been considered permissible; and in XXII: 77 an alternative to the usual offerings of ghee, flowers, *etc.*, is allowed—namely, offering the Lord animals in sacrifice. The other point raises problems of dating the work and/or detecting the nature and extent of an interpolated passage—in either or both of which cases there is considerable room for argument. The problems revolve about the mention in XXV: 144 of twelve *Ācāryas*: if the passage is accepted as integral to the original *Jayākhya* text the work cannot be nearly as early as one might suppose, or that some "*ācārya*"-tradition existed early in the history of the school only later to be revised by Rāmānuja's followers, or that the "*Jaya*" text referred to in Utpala and other early literature of the school was considerably different from what we now have in the work at hand; if the passage is rejected as a later interpolation, then one must attempt to demarcate and defend precisely where the actual interpolated passage begins and ends.

There seems to survive at least four fragments of an independent work known as *Jayottara-saṃhitā*—three fragments found in various *Utsavasaṁgraha* works* on celebrations of the Lord's "birthdate" (perhaps all from chapter ten of the otherwise "lost" work) and the fourth found in *Pūjāsaṁgraha* (MT. 2856) on *Prāyaścitta*. This partial work should not be confused with the *Jayākhya* under scrutiny.

* See *Utsavsaṁgraha* Adyar TR 569 pp. 327 ff. and 392 ff., and *Utsavasaṁgraha*, MT. 3286, p. 180 ff.

ज्ञानामृतसारसंहिता

JÑĀNĀMṚTASĀRA-SAṂHITĀ

[*Index Code*: *JNMR*]

RARE:

(a) *Śrī Nārada Pañcarātram*: *The Jñānāmṛtasāra-saṃhitā*, translated into English by Swami Vijnanananda, Allahabad, Sacred Books of the Hindus, Vol. XXIII, 1921.

(b) *Śrī Nārada Pañcarātram-Jñānāmṛtasāra-saṃhitā*, Calcutta, Bibliotheca Indica series, Vol. 38, 1865. [*Devanāgarī* script].

Introductory remarks:

This *saṃhitā* carries with it a peculiar historical distinction—it was the first, and for some years the only, Pāñcarātra text available in an English translation. This misfortune has been remedied by the appearance in the 40's of the more typical *Parama-saṃhitā* (*q.v.*). However, as a result of the appearance of the so-called "*Nārada Pañcarātra*" first, the impression created among Western scholars regarding the nature of Pāñcarātra thought was distorted and inaccurate.

The *Jñānāmṛtasāra-saṃhitā*, as the text at hand should more accurately be called, while it is certainly a product of the Pāñcarātra school, is a late work and by no means representative of the corpus as a whole. Entirely missing from it is the broad theological base of the older texts, the wide scope of interests found in the more typically practical Pāñcarātra manuals, the careful and subtle expository style of the more literate texts. Instead, what one finds here is a rambling, artificially structured and narrowly sectarian glorification of Kṛṣṇa and Rādhā. As a document representing the cult of Rādhā-Kṛṣṇa, then, it must be dated among the latest of the *saṃhitā*-type works. It is doubtful that this work is referred to in any of the canonical lists.*

The title under which it has been somewhat misleadingly published $— the "*Nāradapañcarātra*"—derives from the fact that it is divided into five

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* The *Jñānāmṛtasāra-saṃhitā* (I: 57) lists seven names which, if construed one way, may be taken to refer to seven particular works in the canon of the *Pāñcarātrāgama*: *Brāhma*, *Śaiva*, *Kaumāra*, *Vāsiṣṭha*, *Kāpila* ("*param*"), *Gautamīya* and *Nāradīya*.

$ This term is used collectively for the entire corpus sometimes, elsewhere specifically for those *saṃhitās* in which Nārada figures prominently.

("*pañca-*") sections ("*-rātras*") and that Nārada figures prominently in the framework narrative. It runs to somewhat over 3100 *ślokas*, divided into sixty chapters, again divided (as already noted) into five unequal sections. The narrator is Vyāsa who proposes to tell what was revealed to Nārada by Maheśvara (= Śaṅkara = Śiva).

In the course of the narrative, however, it is difficult at times to keep track of the framework, inasmuch as there are stories-within-stories, flashbacks, interruptions and introduction of irrelevant details. While on the one hand one may accept these conventions as reminiscent of a lively minstrel's lay, on the other hand the technique becomes distressingly discursive to anyone attempting to extract from the text a unified teaching. The fact of the matter is that there is no unifying outlook—philosophically there is an unconvincing amalgamation of Advaitic, Sāṁkhyan and Pāñcarātra doctrines; theologically there is a confusion of advaitic monism and viśiṣṭādvaitic theism; and confessionally there is contradiction as to the status attributed at various places to Śiva, Brahmā, Kṛṣṇa, *et. al.* The overall impression is that the work is less the result of synthesis than of uncritical admixture of popular ideas. The work has little independent merit as literature.

Of interest to historians of the development of Pāñcarātra doctrines and practices are the following points: the *Kavaca* (-amulet?) is highly extolled for purposes of protection, *etc.*; the "*Kṛṣṇa*"-*mantras* are available to all castes and to women for their private and (*n. b.*) public worship (V : iii : 10-11); Rādhā is deemed to be Creatrix and Destroyer of the worlds (V : v : 1-4), responsible solely for Kṛṣṇa's "supremacy"; even Mahālakṣmī is said to have been born from the left side of Rādhā (II : iii : 60); worship of God at night is recommended as a regular routine (III : xi, xii); the *Vyūhas* are mentioned (V : i : 63) but nowhere form the basis of a theological orientation. As for works mentioned in the text: the *Śaivāgamas* are alluded to as those which Viṣṇu ordered Śiva to promulgate to delude people (IV : ii : 30; *cf.* the paean to Śiva elsewhere, however, in I : viii : 15-19; the "*Kāpilapañcarātra*" is mentioned (II : vi : 3) as is also the "*Brahma Vaivarta Purāṇa*" (II : vii : 30) and the "*Viṣṇu Purāṇa*" (II : vii : 32).

The real interest for us in this work is that it demonstrates the direction that Pāñcarātra thought takes in the context of later sectarian developments, and reveals how certain ideas traditional to the school are dropped (*e.g.*, the *Vyūhas*) and how others assert an overweening prominence (*e.g.*, the emergence of the *śakti*-power as a significant, creative and generative force in its own right). It may be a matter of lively debate to what extent a work like this shows a degeneration as over against an invigorating revaluation of typical Pāñcarātra stances in the face of popular new folk movements like the Rādhā cult.

DESCRIPTION OF CONTENTS

FIRST RĀTRA :

I. व्यासदेवशुकदेवसंवादे ग्रन्थप्रशंसनम्

Vyāsadevaśukadevasaṃvāde granthapraśaṃsanam (82 ślś.)

" Glorification of the Pāñcarātra Literature in the course of the Conversation between Vyāsa and Śuka ".

After an opening eulogy of Kṛṣṇa's supremacy and immanence (1-11), Nārada describes the hermitage of Vyāsa where his son Śuka came seeking knowledge (12-21). Vyāsa undertakes to impart to his son what his *guru* had given to him, thus continuing the family's traditional concern and devotion for Kṛṣṇa (22-34). Vyāsa tells how in Goloka the Lord Kṛṣṇa once taught Brahmā the secret knowledge and how Brahmā, in turn, went to Śiva, and he in turn gave it to Nārada, Vyāsa's own teacher (35-42). In the Pāñcarātra system, one deals with knowledge [*rātra*] of five [*pañca*] kinds (43-44)—knowledge of Kṛṣṇa who is the Highest, knowledge of that which is desired by seekers after *mukti*, knowledge of that which effects devotion, knowledge of the 16 kinds of yogic discipline, and knowledge of wordly affairs (45-55). This five-fold knowledge has been promulgated under seven traditions: Brahmā, Śiva, Kumāra, Vasiṣṭha, Kapila, Gautama and Nārada (56-59).*

Vyāsa praises the Pāñcarātra teachings—especially the tradition handed down by Nārada—because they lead to the *dāsya*-type of devotion. He thereupon launches upon an extended eulogy of the Pāñcarātra system (60-82).

II. ब्रह्मसनत्कुमारसंवादे नैवेद्यप्रशंसनम्

Brahmasanatkumārasaṃvāde naivedyapraśaṃsanam (77 ślś.)

" Glorification of Food-Offerings in the course of the Conversation between Brahmā and Sanatkumāra ".

Śuka asks his father Vyāsa where exactly Śiva gave the Pāñcarātra teaching to Nārada. He is told that the revelation to Nārada came not by virtue of penances and ascetic action but rather because of a display of "true" *bhakti* to Hari. A visionary visitation comes to Nārada prior to his receiving the teaching from Śiva; it is his own father and brother—Brahmā and Sanatkumāra. They engage in a discussion that distinguishes the relative virtues of penances [*tapas*] and devotion [*bhakti*], highly praising the latter and de-emphasising the former. The Pāñcarātra system that teaches " true " devotion to Hari is the essence of the Vedas. Kṛṣṇa loves such devotees even more than his own wife and consorts, regardless of caste (1-41).

*As already indicated in our " Introductory Remarks," above, these names may also be construed as referring to *Saṃhitā*-titles.

Indeed, the "*dāsya*" type of *bhakti* is extolled, and this is what Nārada is advised to establish with Hari (42-45).

Sanatkumāra interposes a further question, seeking clarification regarding *tapas* versus *bhakti*. In response, Brahmā analyses the word "*ārādhita*" as most important toward understanding either penance or devotion—for acquiring Kṛṣṇa's grace through devoted worship of Him can be both a penitential exercise and an act of love. In either case, sipping the lord's foot-water and eating His left-over food—as a part of daily worship—is what will eventually gain for the devotee his eternal reward (46-67). A story is inserted to show the importance of consuming the life-giving *naivedya*-food-offerings of the lord (68-77).

III. ब्रह्मसनत्कुमारसंवादे श्रीकृष्णमहिमोपलम्भनम्

Brahmasanatkumārasaṃvāde śrīkṛṣṇamahimopalambhanam (88 śls.)

"Repeating the Glories of Kṛṣṇa in the Conversation between Brahmā and Sanatkumāra".

Sanatkumāra pursues the matter of *naivedya*-offerings and another story is told by Brahmā about Subhadra's devotion being rewarded by a divine vision of Kṛṣṇa and His entourage (1-88).

IV. ब्रह्मनारदसंवादे कवचप्रशंसा

Brahmanāradasaṃvāde kavacapraśaṃsā (88 śls.)

"The Question regarding Amulets in the Conversation between Brahmā and Nārada"

Continuing the story of Subhadra, Brahmā tells how that brahmin boy was visited by the sage Nārāyaṇa who initiated the lad with the "*Śrīkṛṣṇa*" -*mantra* ("*śrīṃ hrīṃ klīṃ kṛṣṇāya svāhā*"). The boy is also given a necklace containing an amulet (of this *mantra*?) (1-36). The story of Subhadra continues—and he turns out to be none other than Mārkaṇḍeya in his next birth (35-75). Brahmā concludes the chapter with some words of praise for the *kavaca*-amulet—the same one that is worn by all the great-souled ones (76-88).

V. जगन्मङ्गलकवच

Jaganmaṅgalakavaca (32 śls.)

"Concerning the Most Auspicious Amulet"

Brahmā here speaks further of the *kavaca*-amulet and of meditations and praises appropriate to it. He further repeats the praise that Kṛṣṇa once heaped on it. He notes that the "sage" of it is Nārāyaṇa; he also treats of the *deva*, *chandas*-meter, *etc.*, of the amulet, how it protects the wearer, how one should treat his amulet with care, *etc.* (1-32).

VI. लोमशनारदसंवाद *Lomaśanāradasaṃvāda* (72 śls.)

Conversation between the Sages Lomaśa and Nārada"

Nārada goes to seek Śiva at Kailāsa, and on his way encounters a brahmin boy named Lomaśa. He turns out to be a disciple of Śiva and a devotee of Kṛṣṇa; he refuses to tell about the *kavaca*-amulet he wears, citing the fact that his *guru*, Śiva, had enjoined him to remain silent about it (1-72).

VII. गणपतिस्तोत्र *Gaṇapatistotra* (95 śls.)

"Verses in Praise of Gaṇeśa"

Continuing on his way to Kailāsa, Nārada meets Mārkaṇḍeya and they talk (1-15), and he continues on his way to Kailāsa. On his way he passes various pools, flowers, *etc.*, until finally he reaches Śiva's aśram. It is replete with pictures and reminders of Kṛṣṇa. There he also meets Gaṇeśa, who serves as guardian to the aśram, and duly worships him first (16-92). The *stotra* of praise used by Nārada in worshipping Gaṇeśa is eulogised (93-95).

VIII. [No title] (35 śls.)

Vyāsa continues to narrate the pilgrimage of Nārada to Śiva's aśram. The jewel-studded place is described, as is also Śiva Himself in His Glory. Nārada bursts forth into praise, in reward for which Śiva agrees to initiate Nārada into "*Haribhakti*" (1-35).

IX. नारदोपदेशग्रहण *Nāradopadeśagrahaṇa* (39 śls.)

"Nārada Receives Initiation"

The *upadeśa*-instruction that leads to the five kinds of knowledge concerns itself with *ācāra*-ethics, worship-routines, and anything that promotes spiritual effort. Also part of the instruction is knowledge about Kṛṣṇa's *avatāra* forms as well as further understanding of the *kavaca*-amulet (1-15). Śiva praises Śrī-vaiṣṇavas because they have received the "*Kṛṣṇa*"-*mantra*. He initiates Nārada in the river Ganges, then gives him the *mantra* and also a *kavaca*-amulet of his own (16-39).

X. महोत्सवारम्भ *Mahotsavārambha* (91 śls.)

"Commencement of Great Festival Celebrations"

A digressionary flash-back is given here regarding the sage Nārada's former birth as Nārada, son of Brahmā. It seeks to justify why the sage Nārada, not noted for his learning, could qualify to receive the initiation into Kṛṣṇa-*bhakti* from Śiva. In course of the chapter (74 ff.) there is a digression within a digression concerning different types of *pāpa*-sins; as well, a celebration is recalled during Nārada's former birth that honours his father for having praised Kṛṣṇa (1-91).

XI. महोत्सवदर्शन *Mahotsavadarśana* (39 śls.)

" Witnessing the Great Festival "

Continuing the flash-back within a flash-back of the preceding chapter, Vyāsa here tells of how Nārada in his former birth as Upavarhaṇa sang praises of the *rāsa*-dance of Kṛṣṇa and of His sports, *etc.* The song was well-received by all the heavenly hosts who heard it, and their acclaim of it is what constituted the " *mahotsava* " (1-39).

XII. गन्धर्वकृतस्तोत्र *Gandharvakṛtastotra* (77 śls.)

" Stotra of Praise by the Gandharva Nārada "

Still continuing concerning the *mahotsava* that occurred in the story-within-a-story of the preceding two chapters, Vyāsa tells here of the further songs by Nārada in praise of the Lord Kṛṣṇa which cause his listeners to swoon in ecstacy, *etc.* A shining theophany of Kṛṣṇa results, and all in the sagely and divine assembly one by one sing forth their own stanzas of praise to the luminous Lord (1-77).

XIII. गन्धर्वमोक्षण *Gandharvamokṣaṇa* (35 śls.)

" Release Won by the *Gandharva* Nārada "

Continuing the preceding narrative, Vyāsa describes how Nārada addressed Kṛṣṇa requesting release from the curse of the *devas* under which he suffers. Bhagavān (= Kṛṣṇa) says that the *stotra* just sung was sufficient to effect this release. Further, He speaks of His own *mantra*, of using it and winning all sorts of joys with it when employing it with devotion. He rehearses the names of those who have formerly received the " *Kṛṣṇa* "-*mantra* and passed it on. He, however, withholds the *mantra* from Nārada (= Upavarhaṇa) saying he must get it in another birth, once removed from a rebirth as a śūdra (1-35).

XIV. कुलटोत्पत्ति *Kulaṭotpatti* (117 ślś.)

" Being Born of a Unchaste Woman "

Vyāsa here returns to the *upadeśa* scene of Nārada and Śiva, with the latter continuing his instructions to his new initiate. He speaks of creation, the unity of God and the longevity of the Lord's devotees (1-28). Śiva turns to Brahmā and asks him to allot places for fiery wrath of the *devas* and sages. Brahmā says his own wrath is concentrated into the fire ; Śiva's is concentrated in fever ; Śeṣa's wrath is in the venom of his mouth ; Indra's in his thunderbolt; *etc*, *etc.* (29-42). When he comes to Kāma's wrath, Brahmā consults with others present and, after some discussion, determines that it is to reside in exquisitely beautiful, but decidedly unchaste, women. Thus is explained the origin of prostitutes (43-117).

XV. [No title] (31 śls.)

Vyāsa turns again to the story of Upavarhaṇa who, according to the curse of Brahmā, was born of a śūdra-woman. But by virtue of eating the *prasāda* of Viṣṇu and by reciting the "*Kṛṣṇa*"-*mantra*, he was again reborn as the son of Brahmā (1-4). Seeking out Śiva in this birth for instruction Nārada again asks for enlightenment. Śiva prepares to satisfy him at long last (5-31).

SECOND RĀTRA:

I. प्रथमज्ञानाध्यात्मिकवर्णन *Prathamajñānādhyātmikavarṇana* (50 śls.)

"Discussion on the First Kind of Knowledge Concerning the Self"

Śiva commences to tell Nārada about the highest knowledge, praising first the Pāñcarātra system (1-17), and moving on from there to praise spiritual knowledge that leads to service of Kṛṣṇa, and then into a eulogy of Kṛṣṇa as the Source of all Being. In the course of the chapter many philosophical points of view are brought together—Sāṃkhya, Advaita, *etc.*—and at the end of the chapter Śiva claims to have covered now the first kind of "knowledge" reached by the Pāñcarātra, namely knowledge concerning the Highest Kṛṣṇa (18-50).

II. भक्तिज्ञाननिरूपण *Bhaktijñānanirūpaṇa* (100 śls.)

"A Delineation of Devotion and Knowledge"

Śiva turns now to the second kind of knowledge, sought by all sages, yielding the kind of devotion to which even *mukti* must take second place. This *bhakti* is fostered by the company of other devotees of "Kṛṣṇa", and is expressed in various ways (1-11). Initiation into the "*Kṛṣṇa*"-*mantra* must be done only by a Vaiṣṇava, and mastery of it can effect many great things (12-36). A section follows concerning creation, in the course of which cosmography and sacred geography are touched upon (37-102).

III. हरिभक्तिज्ञाननिरूपण *Haribhaktijñānanirūpaṇa* (105 śls.)

"A Delineation of Devotion to Hari and Knowledge (contd.)"

Nārada asks Mahādeva more about devotion that is coupled with knowledge, so that he might know better how to love the Lord. Śiva protests that what he asks is very difficult to outline, and proceeds then to praise Kṛṣṇa as the superlative of a number of qualities, activities and powers (1-17). Nārada asks then about Rādhā, her birth, her glories and her place of abode (18). The (somewhat discursive) answer commences by going back to the origin of creation, outlining the sport of Kṛṣṇa among the *gopīs*, and finally how Rādhā emerged from *Viṣṇu-māyā* and caused other aspects of creation to proceed (19-45).

Nārada asks for more details about other wonderful things regarding the characters of gods and their consorts, and the answer dwells upon Rādhā again (with a marked usage of Sāṁkhya terminology shown here—46-68). Nārada interjects, asking about the uses of the "*Rādhā*"-*mantra*—which turns out also to be the 6-syllable "*mahāvidyā*," the powers of which are remarkable and praiseworthy (69-97). Two other *mantras*—a 14-syllable variant and a 10-syallable variant—are given toward the end of the chapter (98-105).*

IV. शिवनारदसंवादे भक्तिज्ञानकथने राधाप्रश्नकथनम्

Śivanāradasaṃvāde bhaktijñānakathane rādhāpraśnakathanam (61 śls.)

"The Narrative Concerning Questions about Rādhā from the Section on Bhakti and Knowledge in the Course of Śiva and Nārada's Conversation".

Nārada wants to know about the *dhyāna*-concentrations, *pūjā*-worship, the *kavaca*-forms and the *stotra*-hymns appropriate to Rādhā. He is told about three of these things (1-12, 13-46, 47-61), the subject of *kavaca*-amulets being postponed to the next chapter.

V. राधाकवचप्रकाशन *Rādhākavacaprakāśana* (66 śls.)

"Explanation of the Amulet invoking Rādhā".

Nārada asks about the "*Rādhā*"-*kavaca*. After at first refusing, Śiva finally answers by telling him the history of the *kavaca*-amulet (1-15), and then tells him a number of specific cases in which he may use the *kavaca*-amulet for protection by varying the number of syllables used (16-59). The chapter ends with eulogies of the *kavaca* and its uses (60-66).

VI. राधाप्रशंसा *Rādhāpraśaṃsā* (32 śls.)

"Eulogy of Rādhā"

Śiva points out that what he has been telling about Rādhā is the essence of all Vedic teaching, and it was elaborated in the "*Kāpilapañcarātra*" (1-3). He goes on to praise Rādhā as First of All Things, as inseparable from Kṛṣṇa, as the same as Lakṣmī, as source of other deities, *etc.* (4-32).

VII. मुक्तिज्ञानकथन *Muktijñānakathana* (52 śls.)

"Section Dealing with the Knowledge of *Mukti*"

Nārada, having heard so far about this wonderful *bhakti*, wants to know now about *mukti* (1). He is told that *mukti* is the actual union with Hari and finding satisfaction thereby (2). *Mukti* is of four types: *sālokya*, *sārṣṭi*, *sāmīpya*, and *sārūpya*—depending upon the nature of enjoyment of the person

* The English translation appends to Ch. III a section of 8 pages taken from *Yogadīpikā* on "*bījas*".

so released. But, really, devotion and service to Hari are the best kinds of release—adds Mahādeva (3-7).

When a person dies in Banaras, Śiva gives the victim the "*nirvāṇa*"-*mantra*. This is discussed, described and eulogized as the best among the many ways (including hearing about Pāñcarātra) to achieve release (8-52).

VIII. योगज्ञानकथन *Yogajñānakathana* (38 śls.)

" Section Dealing with the Knowledge of Yoga "

Mahādeva continues, turning now to *yoga*-discipline as it has been outlined in the *āgamas*. He speaks first of the 17 *siddhi*-powers one may obtain through yogic practice—which, however, are achieved by true devotees of Kṛṣṇa who wish only for a " *dāsya* "-relationship with Him (1-5). There are six *cakra*-plexuses in the body (6-18). One should worship one's *guru* (19-28).

Nārada asks whether it is better to follow the path of *bhakti* or of *yoga*—and the reply given is that some worship the Lord with form, giving Him service, and others worship the Lord as Formless Light. Śiva expresses his favor for the former (29-38).

THIRD RĀTRA :

I. प्रातःकृत्य *Prātaḥkṛtya* (24 śls.)

" Early Morning Duties "

Śiva promises to tell Nārada about *mantra*, *yantra*, *etc*. He commences by saying that Pārvatī had asked him how to do morning worship of Rādhā, Kṛṣṇa and of herself—the meaning of the *mantras*, *yoga*, the 108 names and the 1008 names especially of Rādhā (1-10). He then quotes [sic?] Vyāsa telling Śuka about the " *Gopāla* "-*mantra*, and the practical aspects of using it (11-24).

II. प्रातःकृत्य *Prātaḥkṛtya* (33 śls.)

" Early Morning Duties " (contd.)

Vyāsa continues, speaking here of the *mūrtis* and their respective *śakti*-powers represented by the syllables of the *mantra* (" *oṃ keśavāya kīrtaye namaḥ* "—1-11), *dhyāna*- meditation on Viṣṇu connected with it (12-13), *nyāsa*-concentrations during its use (14-21), *prāṇāyāma*-breathing cycles and other yogic exercises to tap the latent powers abounding in the formula, *etc*. (22-33).

III. [No title] (27 śls.)

Vyāsa turns here to the 10-syllabled " *Mahā* "-*mantra* (" *gopījanavallabhāya svāhā* ") and to the 10-syllable *mantra* to Madhusūdana. He gives here corresponding *nyāsa*-concentrations for use with the first of these, along with its

chandas-meter, the *devatā*-presiding deities, and the various purposes for which it might effectively be employed; as well, he gives a syllable-by-syllable analysis of the "meaning" of the *mantra* (1-25). He then turns to an 18-syllable *mantra* (" *klīṃ kṛṣṇāya govindāya gopījanavallabhāya svāhā* ") in closing (26-27), saying it is similar to the preceding.

IV. [No title] (23 śls.)

Vyāsa names here the "*tattvas*"—the 5 elements, *ahaṅkāra, mahat, prakṛti, puruṣa* and *paramātman*—and points out that *nyāsa*-concentrations should be undertaken to assume these *tattvas* in different parts of the body (1-10). Then he turns to a 12-syllable *mantra* (11-14), before moving to a general treatment of *mudrā*-gestures—namely, " *dhanī,* " " *astra,* " " *dhenu,* " " *mālā,* " " *śrīvatsa,* " " *kaustubha,* " " *bhadra* " and " *vilvākhya* ". One should practice these while repeating the following *mantra* : " *Oṃ hṛdaye sudarśanāya astrāya phaṭ,* " all the while meditating on an image of Kṛṣṇa (15-23).

V. मन्त्रपूजाप्रकरण *Mantrapūjāprakaraṇa* (36 śls.)

"The Steps of Worship using Mantras"

Vyāsa speaks here of a meditation of Vṛndāvana in which Kṛṣṇa is described as being served by *gopīs* and *ṛṣis* (1-36).

VI. [No Title] (24 śls.)

Vyāsa speaks here of the type of worship that will lead its practitioner to a place near Kṛṣṇa. First necessary is meditation, then (mental worship), then overt, liturgical worship. This latter requires certain preparations to be made, the employment of certain *mantras, etc.*, preliminary to actual worship (1-7). After collecting the necessary paraphernalia, and some *mantra*-repetition, *pūjā*-routines commence (8-23). Similarly worship of Lakṣmī should follow this routine of Kṛṣṇa-worship (24).

VII. [No Title] (39 śls.)

Vyāsa speaks here of mastering two *mantras*. For this, " *mantra* "-*dīkṣā* is required, and some of the preparations for this in a special *maṇḍapa*—pavilion are given (1-39—note that deities named here in the course of invoking divinities into pots are all sectarian Kṛṣṇa-cult deities).

VIII. [No Title] (23 śls.)

Vyāsa continues by speaking here of the further preliminaries before commencing practice of the two *mantras* spoken of in the preceding chapter (1-23).

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*The chapter does not have satisfactory order, context, or details for clear condensation.

IX. [No title] (22 ślś.)

Vyāsa continues by saying that after the first steps of pūjā (presumably connected with "*mantra*"-*dīkṣā*) one should then turn to 1008 *homa*-offerings (1-2). After these, other actions are enjoined that include *dhyāna*-meditations, *japa*-repetitions, *etc.*, whereupon the *śiṣya*-initiate is given *mantra*-instruction (3-22).

X. [No title] (21 ślś.)

This once-a-year initiation rite prepares one for putting these *mantras* into practice for eventual mastery (1-7). One may begin using the *mantras* after completing a prescribed number of *japa*-cycles and *homa*-offerings. These may vary according to one's caste (8-14). The mastery of the second of the two *mantras* also involves some particular meditations on Kṛṣṇa (15-21).

XI. [No title] (27 ślś.)

Returning again to *pūjā* (*cf.* III: vi, above) after *naivedya*-offerings one should turn to *japa* of the proper *mantras* so that Kṛṣṇa may be duly honored. Such *japa* requires *dhyāna*-meditation (3-6; 14-21), *homa*-libations, *etc.* (1-27).

XII. [No title] (20 ślś.)

Vyāsa praises worship undertaken during the night, in the course of which (3-14) he describes Kṛṣṇa's figure (1-20).

XIII. [No title] (27 ślś.)

Here Vyāsa ventures to suggest that one may fittingly alter the offerings advanced to Kṛṣṇa in *pūjā* at various times of day as well as change the *mantras*. The "prayogic" effects of such variations and substitutes are suggested (1-25).

In closing, Vyāsa says that daily worship of Hari may be done through a *śālagrāma*-pebble, gems, *yantras* and *maṇḍalas* (26-27).

XIV. [No title] (78 ślś.)

Vyāsa here continues citing "prayogic" applications of the two *mantras* already taken up. He adds also some other *mantras* as well, giving for them their presiding deities, meter, *etc.*, as well as pointing out their "prayogic" abilities (1-78).

XV. मन्त्रपूजाहोमविधि *Mantrapūjāhomavidhi* (74 ślś.)

"Rules for *Pūjā* and *Homa* with *Mantras*"

Vyāsa here wants to speak of certain "secret matters" and "rules" relating to Kṛṣṇa. First (1-13) he speaks of *dhyāna*-meditation on Kṛṣṇa.

Then he turns to *homa* and *japa*, saying these must be done (14). Next he turns to the "all efficacious" 18-lettered *mantra*, its meter, presiding deities; followed by certain other *mantras*, their *nyāsas* and *mudrās* (with a certain "prayogic" flavor descernible here, too—15-74).

FOURTH RĀTRA:

I. [1]उमामहेश्वरसंवादे धरणीशेषसंवादे कृष्णाष्टोत्तरशतनामस्तोत्रम्

Umāmaheśvarasaṃvāde dharaṇīśeṣasaṃvāde kṛṣṇāṣṭottaraśatanāmastotram (45 śls.)

"Hymn of Praise on the 108 Names of Kṛṣṇa during the Dialogue between Dharaṇī and Śeṣa recounted in the Conversation between Umā and Maheśvara"

Śiva here addresses Pārvatī, telling her what Śeṣa once told Earth regarding the repetition of the 108 names of Kṛṣṇa. This pious activity can be a means of attaining *bhakti* and *mukti*, and there are various other benefits that come from repeating these names as well (1-15, 37-45). The *stotra*-hymn itself has its own presiding deity, its *ṛṣi*, its meter, its *viniyoga*-use, *etc.* The 108 names are listed (16-36).

II. [No title] (30 śls.)

Nārada responds here to some questions posed by some sages, speaking of the best means for removing all sins, and attaining *mukti*. In doing so, he recounts what Śiva told Pārvatī—a glorification of Viṣṇu. Much merit accrues to him who repeats Viṣṇu's holy names (1-30).

III. पार्वतीशिवसंवादे श्रीविष्णोर्नामसहस्रम्

Pārvatīśivasaṃvāde śrīviṣṇornāmasahasram (224 śls.)

"The Thousand Names of Viṣṇu told by Śiva to Pārvatī"

Here Śiva asks Bhagavān (= Kṛṣṇa) to show the best way to cleanse oneself from all sins. He is told that the 1000 names of the Lord Viṣṇu is the single-best means for this. Pārvatī, hearing this, wants to know more; she is told the *ṛṣi*, presiding deity, the meter, *etc.*, of the 1000 names as well as the *dhyāna*-meditation that should precede the repetition of them (1-9). The 1000 names are listed (10-183). The remainder of the chapter (184-224) eulogizes the *stotra* just enumerated.

It is stated (223) that mere repetition of the name "*Rāma*" three times is enough, in itself, to assure *mukti*.

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1 This hymn is independently found in several MSS., some assigning it to the present Saṃhitā, some to Brahmavaivarta Purāṇa, which, incidentally, is referred to in this Saṃhitā (II. vii.30). See New Catalogus Catalogorum V. p. 25b.

IV. श्रीकृष्णस्तोत्र *Śrīkṛṣṇastotra* (20 ślś.)

"The Hymn in Praise of Kṛṣṇa"

Here Śiva tells Pārvatī of the "*Trailokyamaṅgala*"-*kavaca*, given by Sanatkumāra to Nārada long ago (1-2). The glorification of Kṛṣṇa follows (3-19). The benefits of repeating this are given (20).

V. त्रैलोक्यमङ्गलं नाम कवचः *Trailokyamaṅgalaṃ nāma kavacam* (41 ślś.)

"The Amulet called '*Trailokyamaṅgala*'"

Nārada, asking Sanatkumāra about the "*Trailokyamaṅgala*"-*kavaca*, is told that Nārāyaṇa originally revealed it to Brahmā (1-8). Other details of it —its sage, meter, *etc.*—are also given, and its various parts are analyzed according to what protection it gives (9-30). Sanatkumāra warns that this *kavaca* should be given only to proper aspirants, by properly qualified preceptors, and should be used only in the proper ways (31-36). The chapter closes with an eulogy to the *kavaca* and its uses (37-41).

VI. गोपालस्तोत्र *Gopālastotra* (17 ślś.)

"A Hymn to Gopāla"

Nārada here recites a hymn describing the exploits of Kṛṣṇa as a shepherd (1-17).

VII. गोपालकवच *Gopālakavaca* (15 ślś.)

"The Mantra to Gopāla"

Śiva tells Pārvatī the sage, deity, meter, *etc.*, connected with the "*gopāla*" -*kavaca*, as well as how and to what its various parts lend protection (1-15).

VIII. गोपालसहस्रनामस्तोत्र *Gopālasahasranāmastotra* (176 ślś.)

"The Hymn of the 1000 Names of Gopāla"

Pārvatī, having asked Śiva about the 1000 names of Gopāla (1-4), is told what Nārada told the sages long ago. After hearing a eulogy in praise of it, and having the presiding deity, meter, *etc.*, identified (5-10), the list of 1000 names is given (11-159). The benefits of reciting these 1000 names at specific times are given (160-176).

IX. पूजाद्रव्यविधान *Pūjādravyavidhāna* (14 ślś.)

"Regarding Articles used in Worship Liturgies"

Śiva speaks here of vessels to be used in worship, the stool to be used, the flowers and waters to be collected, the light, incense, and other paraphernalia including food to be used (1-14).

X. पञ्चप्रकारार्चाविधि *Pañcaprahārārcāvidhi* (25 śls.)

"Regarding the Five-fold Method of Worshipping (Kṛṣṇa)"

Śiva (= Mahādeva) says, having got the various articles of worship ready the Lord is to be requested to accept them (1-19). Then he speaks of the five forms of worship: *abhigamana, upādāna, yoga, svādhyāya* and *ijyā*—in each case giving a brief explanation (20-24)—and praises them as resulting in the highest *sāyujya*-type of *mukti* (25).

XI. द्वादशशुद्धि *Dvādaśaśuddhi* (25 śls.)

"Twelve Types of Purification"

Śiva speaks here of the twelve ways for Vaiṣṇavas to purify themselves: various physical activities which have a corresponding effect of purifying the part of the body physically engaged—circumambulation for the feet, inhaling holy flowers for the nose, *etc.* A peculiar aspect is wearing various marks of the Lord on the body: the club on the forehead, bows and arrows on the head, sword on the chest, *śaṅkha* and *cakra* on the shoulders, *etc.* (1-9). He speaks also of certain prohibited activities (11-19). In passing, he speaks also of the "*dhāraṇā*"-*mantra* used when the Lord's foot-water is put on one's head, and a number of miscellaneous acts that are meritorious (20-25).

FIFTH RĀTRA:

I. [No title] (93 śls.)

Śiva speaks here to his wife, Devī, about *mantra*-formulas addressed to Kṛṣṇa, the use of which fills the person with *bhakti*. In the *kali*-age a devotee should receive this from his preceptor and, after having received the "*trailokya-mohana*"-*mantra*, worship to the *iṣṭadevatā*-god should be set up and addressed with the *mantra*-formulas (1-7). One such *mantra* is the 18-syllable formula addressed to Kṛṣṇa; meditation appropriate to this formula is suggested (8-14); also mentioned are the 10-lettered, 28-lettered, and the 32-lettered *mantras* (15-17). Such repetition of *mantras* must be accompanied by other complements of worship (18-20), certain changes in which and substitution of formulas that will bring "prayogic" results (substitutes mentioned are the 16-, 7-, 12-, 8-, 4-, 6-, 11-syllable *mantras* among other—21-93).

II. मुद्रानिरूपण **Mudrānirūpaṇa* (*sic.*) (52 śls.)

"Description of Ritual Hand Gestures (*sic*)"

* This title has no bearing on the contents. *Mudrās* are mentioned but never taken up in III. iv. 15.

Śiva tells here how to subdue [*vaśīkaraṇa*] other people with the help of 10-syllable and 18-syllable *mantras* spoken of in the preceding chapter. The first part of the chapter deals with how different degrees of *japa*, different types of *homas*, and different kinds of *dhyāna* can be combined and varied to achieve different "prayogic" effects (1-22). Then a six-phase worship cycle is recommended—also containing *japa*, *homa* and *dhyāna*—in order to achieve the same results (23-52).

III. [No title] (35 śls.)

Śiva speaks here of alterations and additions to standard *mantras* that will form new, different, subsidiary *mantras*. With all of the *mantras*, Kṛṣṇa is to be worshipped; all four castes are permitted to use these *mantras* in private and in public worship (1-11). Kṛṣṇa is then described, presumably for meditational purposes (12-25), and it is recommended that this be followed by *japa* and *homa* using a *yantra*-design for the purpose of this worship (26-35).

IV. [No title] (26 śls.)

Śiva continues by praising a devoted *bhakta* who worships in the above manner. Then he turns (almost as an afterthought) to the "*sammohanākhya*"-*mantra*, praising its power, before describing the benefits [*phala*] that come to those who worship according to the manner just described (1-26).

V. राधिकानामसहस्र *Rādhikānāmasahasra* (184 śls.)

"The Thousand Names of Rādhā"

Pārvatī asks Śiva to tell her about the "excellent" thousand names of Rādhā, who is both Creatrix and Destroyer of the worlds (1-4). Śiva responds by launching into the 1000 names of Rādhā (12-184), after first praising her and nominating her as responsible for Kṛṣṇa's supremacy (5-11).

VI. [No title] (24 śls.)

This chapter turns to the benefits [*phala*] that accrue to one who employs this *mantra* of Rādhā's thousand names correctly and with faith (1-24).

VII. सर्वरक्षाकरं राधाकवचः *Sarvarakṣākaraṃ rādhākavacam* (31 śls)

"The All—protective Rādhā Amulet"

Pārvatī asks Śiva to speak of the "*kavaca*" of Rādhā that leads to fourfold *mukti*. He mentions its originating sage, presiding deity, meter, *etc.*, and points out that after having invoked the various protective powers they are to be "set down" in the *kavaca*-amulet. This will bring great power to the bearer—just as it did to enable Brahmā, Viṣṇu and me (Śiva) to carry out their cosmic enterprises (1-30).

VIII. मन्त्रनामरहस्य *Mantranāmarahasya* (31 śls.)

"The Secret of the *Mantra*-Names"

Nārada here asks Śiva to tell him the meaning of the Kṛṣṇa and Rādhā *mantras*. In reply Śiva gives several instructive etymological derivations for each letter of the "*Kṛṣṇa*"-*mantra*, and then proceeds to take up the Lord's other names with similar fanciful etymological explanations for Keśava, Nārāyaṇa, Mādhava, *et. al.* (1-31).

IX. राधामन्त्रकथन *Rādhāmantrakathana* (21 śls.)

"Recounting the '*Rādhā*'-*Mantra*"

Nārada (again) requests information about the "*Rādhā*"-*mantra*. In reply Śiva gives the *mantra* (5); then recounts its founding sage, its presiding deity, its meter and the meditation appropriate to it. Worship with it must be attended by the proper paraphernalia and offerings (1-18). He also recommends certain special activities of a *vrata*-nature on the eleventh day of each fortnight (19-21).

X. योगकथन *Yogakathana* (43 śls.)

"Telling about Yoga"

Nārada asks Śiva about the physiological aspects of the body relative to yogic disciplines. He is told about the *nāḍī*-nerves and their source in the *mūlādhāra*-base, and about various *cakras* and *padmas* throughout the system (1-26). Breath-control, meditation, and concentration are then recommended for use along with the *mantra* in order to achieve realization of Brahman (*brahmasiddhi*—27-43).

XI. योगप्रकरण *Yogaprakaraṇa* (31 ślс.)

"Chapter on Yoga"

Śiva speaks here of the body's yogic center in the prostate area, the *kuṇḍalī*-power within, the importance of breath-control exercises, the signs of approaching mastery in *yoga*, and the final goal of complete identification of the self with Brahman (1-25). This Ādipuruṣa is described as recumbent on the Milky Ocean, attended by His Consort Kamalā and other sages (26-27).

Nārada turns now to his listener * and says this is the teaching that brings the highest Brahman to the true devotee (28-31).

Imperfectly completing the framework of the story-within-a-story of this confusingly structured saṃhitā.

नारदीयसंहिता

NĀRADĪYA-SAṂHITĀ

[*Index Code: NRDY*]

FORTHCOMING:

Nāradīya-saṃhitā, Tirupati, Kendriya Sanskrit Vidyapeetha, critical edition scheduled for publication probably sometime in 1970's [*Devanāgarī* script.] (The present analysis is based on the *ms.* in *Grantha* characters, MT. 2503).*

Introductory Remarks:

Because the name of the sage Nārada is often associated with the promulgation of the Pāñcarātra doctrine, some other works bear this epithet in one form or another—most notably the works subtitled "*Nāradapāñcarātra*", namely, the *Jñānāmṛtasāra-saṃhitā* (*q. v.*), and *Bhāradvāja-saṃhitā* II (*q. v.*). Further, fragments of a work called *Nārada-saṃhitā* survive;† these are to be distinguished from the work at hand. Also not to be confused with the present work is another work, likewise called "*Nāradīya-saṃhitā*", published in 1878 by the Kāsī Sanskrit Press and again in 1905 in Banaras—both works on *jyotiṣa*; nor with the work published in 1915 in Calcutta—31 chapters on dharmic practices with special attention to *jyotiṣa*-concerns.‡ The work under scrutiny here is a text comprising well over 3000 *ślokas* divided into 30 chapters in which the narrative framework has Bhṛgu relate to Atri what Nārada taught to Gautama.

The title "*Nāradīya*" is named as canonical in the following lists: *Kapiñjala* (3-100), *Jñānāmṛtasāra* (7-7), *Pādma* (8-108), *Puruṣottama* (3-106; see also nos. 85, 106), *Mārkaṇḍeya* (3-91), *Viśvāmitra* (20-108), *Viṣṇu Tantra* (104-154), *Hayaśīrṣa* (5-25), *Agni Purāṇa* (7-25) and *Maheśvara Tantra*

* Other versions of this work are: Adyar 10. K. 4. (*D. Nag.*/paper ; 3500 *granthas*) ; Tirupati *ms.* No. 3858 (*Grantha*/paper ; 3280 *granthas*) ; Tirupati, Kendriya Sanskrit Vidyapeetha (formerly belonging to A. Srinivasa Iyengar of Mysore) ; Mysore *ms.* No. 4908 (note : Chs. 17 ff. different from other versions) ; Śrīraṅgam, S. Iyengar Library (*Grantha*) ; Śrīvaikuṇṭham, privately owned *ms.* in collection of Periyatiruvadi Iyengar (*Grantha*/paper, chs. 1, 2, 6, 8, 10, 15, 16, 17, 18, 19, 20, and 23).

† *Pūjāsaṃgraha*, MT. 2856, contains an unnumbered chapter on "*maraṇaprāyaścitta*" said to be from "*Nārada-saṃhitā*".

‡ For the first two, see MGOML printed books S 1512 and S 1513 ; for the third, see TD. 11478–85.

(8-25). The title "*Nārada*" is mentioned in the following: *Bhāradvāja* (4, 94-103), *Viśvāmitra* (72-108) and *Viṣṇu Tantra* (146-154). This work may perhaps also be the one mentioned in *Sanatkumāra-saṃhitā* "Śivarātra" vii (*q. v.*). Chapters from the present work are quoted or excerpted in several secondary collections of the Pāñcarātra school.* A manuscript at the Madras Government Oriental Manuscripts Library (MT. 3817—*Grantha* script), called "*Nāradīyapaddhati*," seems to be a commentary on it in eighteen chapters.

The present work, as is typical of so many Pāñcarātra *saṃhitā*-texts, is concerned primarily with worship—its formal content, its paraphernalia, its personnel, its locus, and its festive modes. The main thrust of the thirty chapters may be analyzed as follows: actual worship routines [*ārādhana*] are outlined in Chs. II, XII, XXI-XXII, XXVI and XXVII; the *mantras* appropriate to these routines in Chs. III-VI; the initiation affording access to these routines and their *mantras* in Chs. VII-X; the modes of behavior enjoined upon initiates in Chs. XI, XXIV, XXIX and XXX; and the construction, furnishing and consecration of temples used for proper worship in Chs. XIII-XVII and XXVIII; and the occasional festive and special celebrations recommended for such sacred places in Chs. XVIII-XX, and XXIII. Unlike some texts that are prolix and discursive to the point of confusion, this work offers several chapters notable for rich details—for examples, Chs. VIII, XV and XXV. At the same time, however, we encounter chapters that are defective, difficult to follow, and disjointed—for examples, Chs. XIII-XIV (gaps), XIX (lapses, and overlapping topical exposition) and XXVII (disjointed). The treatment of *dīkṣā*-initiation given here—especially in Chs. VII and IX—is slightly different from the procedures found in some other texts (see "Index," below, under "*dīkṣā*").

Two or three chapters are of particular interest because they treat in detail not found elsewhere the subject of "*phala*". In Ch. XXII, treating "*phala*" in the sense of fruits and other items used in worship, we find named a number of substitutes nowhere so systematically listed. And in Ch. XXIV, using "*phala*" in the sense of reward accruing to the virtuous, we have a revealing chapter affording insight into the good life as envisioned within the Śrī-vaiṣṇava community.

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* Chs. 18, 19 and 23 are found in *Utsavasaṃgraha* (Adyar TR 569); chs. 19 ?, 21 ?, 23 and 24 in *Utsavasaṃgraha* (MT. 3286); ch. 6 in *Pāñcarātrāgama* (MT. 3257); chs. 24, 26 and 27 in *Prāyaścittapaṭala* (MT. 2996); chs. 25, 26 and 27 in a manuscript privately owned by R. Raghava Bhattar of Śrīraṅgam.

DESCRIPTION OF CONTENTS

I. प्रस्तावनाध्याय *Prastāvanādhyāya* (77 śls.)

" Introductory Chapter "

The sage Atri, having done penance for many years in a forest, was directed by a divine voice to approach Bhṛgu at his hermitage, there to request enlightenment regarding the " *Bhāgavata* "-system. Hearing his request, Bhṛgu is reminded that similarly Nārada had been approached by Gautama, and so he tells what transpired in their sessions (1-18a). Nārada, whose teaching came to him directly from the Lord Viṣṇu, stipulates that it should not be given to non-initiates into the Pāñcarātra way of worship. Thereupon he gives *dīkṣā*-initiation to Gautama, giving him a condensed version of the original revelation (18b-25a).

In the beginning, before Creation, according to Nārada, the " sāttvic " Vāsudeva existed alone in the Void. For His own pleasure [*krīḍā*] He divided Himself into two parts, bringing forth [*ākṛṣya*] Saṃkarṣaṇa, who in turn created Pradyumna, who in his own turn produced Aniruddha. These four Forms constitute the essential Godhead—also known respectively as Haṁsa, Nanda [*sc. Nāda*], Vyoma and Parahaṁsa (25b-45).

Further elaborating on the number four, Nārada notes that whenever these four forms [*caturmūrti*] are intended for worship, one should allow each of them a separate place [*sthānaka, āsana, śayana, yāna*]. Further, the four Forms are progressively appropriate for worship by each of the four castes; one Form is appropriate for the various four *yuga*-ages; and four Goddesses are to be identified respectively with the four *Vyūhas* – Śānti, Śrī, Sarasvatī and Rati (46–54).

Returning to Creation, the four *Vyūha*-forms, by uniting with there respective female counterparts, produced the various *sura*-gods governing the twelve months, the ten *avatāra*-incarnations, *etc.* The world order itself was produced from Aniruddha, from whose navel sprang the lotus in which the Golden Egg broke to reveal Brahmā (55–68). Creation is briefly described, and it is noted that its reverse also takes place at the pleasure of Vāsudeva. Those who do not comprehend the Divine Process are subjected to *māyā*-illusion, and such persons can only be freed from this delusion by a study of the *Pāñcarātra* ways of worship—a fact to which all *Śāstras* point (69-78a).

II. आराधनविधान *Ārādhanavidhāna* (158-1/2 śls.)

" Worship Procedures "

Gautama asks how to worship Vāsudeva and others in the proper way. Nārada commences the reply by outlining the daily routine activities to be

observed by an *ācāryasnāna* (4-18), certain other preliminary preparations prior to going to the temple (19-26a), entering the temple (26b-31a), attending to purifying steps before worship (31b-49a), and actual overt worship itself (49b-65). The course of the description of this latter subject is interrupted by a question by Gautama concerning the doubtful necessity to "invoke" the Presence of the Lord to accept the liturgical offerings when He is, in effect, already present. He is reassured by Vāsudeva that the *āvāhana*-invocation has as its aim primarily the petition to the Lord mercifully to accept the ministrations of his devotee (66-77a). Then, continuing the outline of the steps of overt worship, the narrator touches upon phases of the "*alaṅkārāsana*" -offerings and of the "*bhojyāsana*"-ministrations (77b-142); he also gives some attention to *bali*-offerings (143-156) before closing with an eulogy of this kind of *yāga*-worship (157-159a).

III. चतुर्मूर्तिलक्षणविधान *Caturmūrtilakṣaṇavidhāna* (117 śls.)

"Rules regarding (the *Mantras* addressed to) the Four Forms"

Gautama asks to know about the various *mantras, etc.*, for use in praising the various deities (by implication continuing into the "*mantrāsana*"-stage the subject of the preceding chapter on overt worship routines). Nārada commences with instructions for the construction of the "*dvādaśākṣara*"-*mantra*, and along with these gives an analysis of the main *mantra* while also telling about the twelve subsidiary *mantras* [*aṅgamantra*] connected with it—including certain colors associated with the subsidiary *mantras* and the *tattva*-realities symbolically referred to by them (1-20). This "*dvādaśākṣara*"-*mantra* is said to be the most efficacious, secret, divinely-empowered, blessed, *etc.* (21-39). He then digresses into the disciplinary techniques [*sādhana*] to be used when employing this "*dvādaśākṣara*"-*mantra* in a regular program of *japa etc.*, along with the worldly and other-worldly rewards accruing to such practices (40-64). However, he attaches to his exposition a warning against grossly misusing the *mantra*'s power for selfish, mundane purposes (65-68). The discussion of the "*dvādaśākṣara*"-*mantra* concludes with a restriction—to wit, that it be given only to properly qualified persons (69-72).

Nārada then turns to discuss another, unnamed *mantra* addressed to Saṁkarṣaṇa. Here, too, he treats of its construction, its subsidiary forms [*aṅga*], its uses and restrictions (73-94). The next *mantra* is for Pradyumna (95-104), followed by a similar treatment of the *mantra* addressed to Aniruddha (105-117).

IV. द्वादशमूर्तिलक्षणविधान *Dvādaśamūrtilakṣaṇavidhāna* (85 śls.)

"Procedure regarding (the *Mantras* addressed to) the Twelve *Mūrtis*"

Nārada here turns to a treatment of the twelve *mantras* addressed to Viṣṇu, *et. al.*, their mastery by the devotee and the "feel" of the deities' presence by one who has effected control of them by his *mantra*-mastery. Some attention is also given to the *phala*-rewards that accrue to one employing each *mantra* successfully—including the "prayogic" uses of each. The *mantras* are not clearly named, but are simply taken up in order and referred to as "the first," "... second," (...up to) the "twelfth" (1-20a, 20b-24a, 24b-31, 32-34, 35-38, 39-41a, 41b-47a, 47b-54, 55-60a, 60b-67, 68-73, 74-81). The closing remarks (82-85) briefly turn to the subsidiary "*aṅga*"-*mantra*—forms of the twelve.

V. मत्स्यादिमूर्तिलक्षणविधान *Matsyādimūrtilakṣaṇavidhāna* (97½ śls.)

"Rules relating to (the *Mantras* addressed to) Matsya, *et. al.*"

Gautama [*sic*] continues his treatment of *mantras* to various aspects of the deity—much as in the preceding chapter—here turning to Matsya (1-10), Kūrma (11-20), Varāha (21-31a), Narasiṁha (31b-40), Vāmana (41-48a), Jāmadagnya (Paraśurāma; 48b-57a), Dāśarathi (Rāma; 57b-64), Vāsudeva (Yādava = Kṛṣṇa; 65-76a), Buddha (76b-79), and Kalkin (80-83). After counseling to keep these secret and away from the uninitiated, he briefly tells of the "*pañcopaniṣad*"-*mantra* and those addressed to the *parivāra*-deities (84-98a).

VI. मुद्रालक्षण *Mudrālakṣaṇa* (36 śls.)

"Concerning Ritual Hand Gestures"

Gautama asks Nārada about *mudrās*, by using which one can please the Lord (1.) Nārada then names and describes how to form with the hands 26 gestures: namely, those for the four *Vyūhas* (2-5); then the "*hṛdaya*," "*kavaca*," "*netra*," "*udara*," "*pṛṣṭha*," "*bāhu*," "*stana*," "*jaṅghā*," "*pāda*," and "*aṅguṣṭha*" (6-16). Also "*śakti*," "*śaṅkha*," "*cakra*," "*gadā*", "*padma*", "*musala*", "*khaḍga*", "*aṅga*" and "*vanamālā*" (17–28). All the preceding are *mudrās* appropriate to use when worshipping the Lord in His central shrine.

He then turns to *mudrās* for the two major *parivāradevatās*, that is, Vainateya and Viṣvaksena. The chapter closes saying that there are special *mudrās*—*e.g.*, "*Matsya*"-*mudrā*—and these, along with the others already named, may be used in special ways for special occasions as, for examples, when the Lord is bathed, taken in procession, *etc.* (29–36).

VII. दीक्षाविधान *Dīkṣāvidhāna* (88 śls.)

"Rules for Institution"

Gautama asks Nārada to tell about *dīkṣā*-initiation, and the reply commences with a review of all the preparations that the preceptor must

personally make prior to performing *dīkṣā*-rites for an aspirant, as well as the liturgical preliminaries that must be attended to—personal purifications, (1–15) constructing the *vahnikuṇḍa*-firepits (16–29), igniting and purifying the sacred flames (28–38), making certain fire-offerings (39–64), and convening the ceremonies in the temple [*devāgāra*] where the initiates will have gathered (65–70). The initiates are there blindfolded and are led to a place standing before the Lord's icon, where the preceptor will have offered an intercessory prayer on their behalf to the Lord petitioning that they (called "*paśu*") should be relieved of their sin [*pāśa*]. They thereupon each drop some flowers onto a *maṇḍala*-design, the place where these fall determining the name for each initiate. For each, the preceptor performs some *nyāsa*-concentrations, and follows this by repetition of a *mantra* and by some *bali*-offerings (71-77a). After spending the night there, each aspirant must recount his dreams to discover such omens as they may contain and, in such cases as it is required, to perform some *śānti*-purification rites to obviate the bad omens (76-83).

VIII. मण्डललक्षणविधान *Maṇḍalalakṣaṇavidhāna* (70 śls.)

" Concerning *Maṇḍala*-Motifs "

Gautama asks about the *maṇḍala*-design (alluded to in the preceding narrative), specifically about the " *bhadraka* "-*maṇḍalas*—their dimensions (2-36), their colorings and decorations (37-51), and the locations of various deities in the designs (52-63). He says that for *dīkṣā*-initiation, for *pratiṣṭhā*-installations, *śānti*-pacifications, and *prāyaścitta*-penances the " *cakrābja* "-type is to be used ; while the " *bhadraka* "-type is useful for curing diseases and for other " prayogic " purposes. The selection of an appropriate *maṇḍala*-design for use in ritual activities in a temple is also determined by considerations of the number of icons at hand in that temple (64-70).

IX. दीक्षालक्षणविधान *Dīkṣālakṣaṇavidhāna* (337½ śls.)

" Regarding Initiation Rites "

Gautama wants to know more about the initiation rites they had been discussing, and so Nārada satisfies his curiosity by giving him further details (that continue from where Chapter VII left off). Having performed *pūjā* and offered *naivedya*-foodstuffs to the Lord in the *maṇḍala*-motif, the *deśika*-preceptor performs *saṁprokṣaṇa*-sprinklings to each initiate. The initiates will each have been " bound " [*baddhvā*], and the *ācārya* will turn his attention to them and meditate on the subtle and gross forms of the Created Order (1-7a). Together he and each *śiṣya*-candidate approach the fire and perform *pūrṇāhuti*-rites there, addressing themselves to the *tattvas* of the Subtle Order as well as reflecting upon all the gross manifestations in the Created Order that comprise the holy and sanctified place where God's Presence is to be recognized (7b-204).

[The latter reflection constitutes a long and elaborate cosmographical and geographical digression describing the world-order and its various parts, sections, spots, *etc.* (45-190).]

Then, returning to the subject of initiation, the narrator says that there are four things a *deśika*-preceptor should scrupulously attend to in the course of the initiation-rites inasmuch as these affect his own status as a qualified master. These are considerations concerning precision in pronunciation of *mantras* with one to eight syllables, and facility in using them at proper junctures in the ceremonies (205-232); a proper understanding of the nature and destiny of *prāṇa* (233); and knowledgeable observance of proper and auspicious *kāla*-moments in the *uttarāyaṇa* part of the year, on the one hand, and in the *dakṣiṇāyana*-part of the year on the other (234-235). Thus, during the on-going *pūrṇāhuti*-rites, with these things in mind, the preceptor should proceed to enlighten the initiate concerning *mantras* and their uses when accompanying such fire-rituals of various kinds. He should all the while also be alert to omens seen then and there during the rites indicative of the initiate's readiness for continuing the initiation procedures (236-254). Should the omens be discouraging the preceptor should be prepared to perform certain *prāyaścitta*-measures to neutralize the dangers suggested by the omens and make every candidate in any case ready for what is to come (255-295). Of course, *dīkṣā*-rites are themselves capable of erasing all sins and rectifying all shortcomings. There is interjected here a eulogy of both *dīkṣā* and of one who brings this mode of salvation to others (296-330). The initiation rites end with an *abhiṣeka*-bath for each of the aspirants (331-338a).

X. अभिषेकविधान *Abhiṣekavidhāna* (53 śls.)

"Rules for the Initiatory Bath"

Gautama wants to hear details concerning the qualifying *abhiṣeka*-bath that admits an initiate to *deśika*-status (1). Nārada turns first to the general qualifications for any preceptor (2b-3a), and then, turning to what is the first of three types of *abhiṣeka* to be distinguished, notes that attention must be given to selecting an appropriate *maṇḍala*-design within which the *abhiṣeka*-activities will transpire. Then, a *bhadrapīṭha*-plank will be placed and surrounded by eight *kalaśa*-pots containing a variety of materials including water, sprouts, herbs, gems, *etc.* (3b-13). The candidates for *ācārya*-ship sits on the plank while the officiating priest utters *mantras* and pours libations over him. He notes that during the libations ladies in attendance sing lovely songs. It is only after this event—equivalent to a *saṁskāra*-sacrament—that one may properly be called a "*dīkṣita*" (14-16). "*Abhiṣeka*", "*guru*", "*ācārya*", "*bhagavān*", "*cakravartin*", "*dīkṣita*"—these are titles that distinguish how many times one has undergone *abhiṣeka* (17-20).

Another type of *abhiṣeka*-rite requires only one pot to be used, at the conclusion of which bathing ceremony the candidate is given the symbols of his new office—an *uṣṇiṣa*-turban, a *kaṭaka*-anklet, *mudrikā*-emblem, a *pustaka*-book, a pair of sandals, a deer skin, a whisk, a *sruk*-spoon, *sruva*-ladle, an *āsana* and a *pīṭha* for seating purposes, an umbrella, and a *yogapaṭṭaka*-sash—along with a charge from his preceptor to pursue his duties (21-32). The initiate, in turn, honors this preceptor in all appropriate ways (33-37).

A third type of *abhiṣeka*-rite involves another, much larger pot [*mahāghaṭa*] (38-45). Such an *abhiṣeka*-rite should be done on the 12th or 15th day (of the fortnight ?) under *puṣya* or *rohiṇī* asterisms, in time of war when a king is going forth to battle and wishes to gain victory, or it may be done to rectify a number of other defects among individuals or within society, *etc.* (47-53).

XI. समाचारविधि *Samācāravidhi* (93½ ślś.)

" Rules for Good Behaviour "

Gautama asks about the rules of conduct that a Vaiṣṇava should observe during *adhvara*-sacrificial rites. Nārada turns to the conventions observed by a " *dīkṣita* " in particular, pointing out his daily obligations at home, at temple, and in society.

The bulk of the chapter concerns itself with such matters as options given for when, how often and under what conditions special liturgies are to be undertaken at home and in the temple (4-8) ; honoring divine beings, cows, brahmins, elders, sages, *et. al.* (9) ; cultivating acceptable behaviour and dress (10-11a) ; commensal rules (11b-12) ; judgement of others' character, and judgements concerning their professional and caste status in light of their demonstrated faith (13-36). Also, counsel is given to remain faithful to Viṣṇu; selecting divine names for his children ; keeping *mantras* always on his lips ; guarding the secret doctrines from the prying of non-believers, *etc.* (37-46). *Utsavas* are to be observed or avoided according to auspicious or inauspicious times (47-49). Also criticism and back-biting of others is to be studiously avoided (50-52a).

As for personal discipline each day, the devout man will go through the day observing scrupulously certain habits—from rising, through his morning toilet, his purificatory undertakings, and his morning prayers (52b-71a). In addition to other kinds of virtuous and exemplary Pāñcarātrika behaviour, he is to visit holy places, avoid other areas [such as Parasika-areas, Malaysia, Ceylon, Bihar, Assam, Eastern Coastal areas from Puri to the mouth of the Krishna River, the Punjab,—places, of course, all given ancient nominations] (71b-79). Further, *saṁskāra*-sacraments are to be observed, either as outlined

in Vedic treatments or in Pāñcarātra texts (80). The chapter closes with some miscellaneous and reiterated rules about *pūjā*, commensality, *etc.* (91-94a).

XII. हविर्विधान *Havirvidhāna* (73 śls.)

" Regarding Cooked Food-Offerings "

Gautama inquires about the different kinds of fire-offerings (1). Nārada speaks first of acceptable ingredient grains for making *caru*-cakes used in *nitya*, *naimittika* and *kāmya* offerings (2-12). Then he turns to the distinctions that may be made according to quantities of specific grains offered as *havis* and *bali*—noting that they may be classified as "good," "better," and "best" (13-25). He also speaks of other offerings of cooked food made on various occasions, continuing that these must be prepared according to strict recipes and under hygienic and controlled conditions—emphasizing in the latter instance the importance of *mantras* (26-45).

In regard to making food-offerings, one-fourth of the *naivedya*-leftovers that have once been presented to the Lord are to be given to Viṣvaksena; the remainder is to be distributed to *dīkṣitas* and to other Vaiṣṇavas—and not at any cost to undeserving people (46-55).

Returning to the classification of fire-offerings according to different quantities of offering, used, he repeats counsels regarding the preparation as well as the method of making the offerings (56-60). After mentioning a few other acceptable cooked and uncooked food-offerings, he then concludes by referring to several ordinarily unacceptable and prohibited food-preparations (61-73).

XIII. प्रतिमास्वरूपविधान *Pratimāsvarūpavidhāna* (33 śls. [inc.])

" Rules regarding Icons "

Gautama asks to know about icons and iconography. Nārada's reply turns first to materials to be used, giving details of what kind of stones should be selected and quarried. * * * [Chapter breaks off here in MT. 2503] * * *

XIV. प्रासादलक्षणविधि *Prāsādalakṣaṇavidhi* (55 śls. [inc.])

" Concerning Temples "

* * * [The beginning portion of this chapter is lost in MT. 2503]. The narrative picks up as Nārada notes that there are several types of *pratiṣṭhā*-sanctification ceremonies for icons—"*sthāpana*," "*āsthāpana*," "*saṁsthāpana*" "*pra-sthāpana*" and "*pratiṣṭhā*." He then turns to the special procedure for consecrating a *karmārcā*-icon by means of transferring the vitality of the main image to it. He speaks also of installing subsidiary images. Then he

describes the various parts of a temple-compound—the *dvāra*-gates, the *ardhamaṇḍapa*, the *mukhamaṇḍapa*, the *gala*, the shrine for Garuḍa, placement of various other shrines in the *āvaraṇa*-courts, *etc.* He also describes the location of and appointments in the *mahānasa*-kitchen, where the store rooms, treasury, stable and wells are to be found, *etc.*

Nārada then takes up in somewhat more detail matters pertaining to the various gates throughout the temple compound, how to construct them, their measurements, the procedure for installing them, and the guardian deities that are to be invoked in various particular entrances.

The chapter closes with some observations regarding the placement of a *Viṣṇu*-temple within a town, counseling that renovation of ancient temples and their parts is to be done with due respect for the original plans.

XV. प्रतिमाप्रतिष्ठालक्षण *Pratimāpratiṣṭhālakṣaṇa* (243 śls. + *mantras*)

"Description of the Consecration Rites for Icons"

Gautama asks how to consecrate icons of Viṣṇu in His various forms (1). Nārada turns first to the auspicious days for doing *pratiṣṭhā* (2b-6a), then gives a step-by-step outline of the activities to be undertaken—preparing a special *maṇḍapa* with all appropriate appointments and decorations (6b-25); igniting a fire therein and placing a *śayana*-bed on the *maṇḍala*-design and initiating worship to the *vidyādhipati*-aspects of the Lord (26-32); constructing a second *maṇḍapa* for *snapana*-purposes and preparing there a bed of grains for *dhānyādhivāsa*-rites (33-54); placing the thread-wrapped icon on the *śayana*-couch to the accompaniment of *mantras*, taking it to the second *maṇḍapa* and performing *netronmīlana*-ministrations (55-62); following this with *abhiṣeka*-sprinklings and then *snapana*-washing from the various pots prepared (63-70). Then, following *āvāhana*-invocations, the Lord is afforded certain worship routines with *mantras* (71-78), and is carried back to the first *maṇḍapa* where the officiating priest meditates on various aspects of reality as comprehended by the Lord's Being (79-125). Thereupon *arcana* followed by *śāntihoma* is done, after which *sparśana*-contacts are attended to and various festivities are undertaken, followed by more libations (126-145). Next, the icon is placed in water overnight, after which the master of ceremonies attends to gem-burial rites [*ratnavinyāsa*] at the site of installation within the shrine (146-179). The icon is then carried into the sanctuary and placed on the *piṇḍaka*-pedestal, and the priest then "transfers" [*niyojana*] the spirit of the Lord in his heart into the icon being sanctified (180-195). These are the rules for installing the *mūlavigrahas*.

Similarly, says Nārada, but with certain modification, sanctification procedures are to be observed for *karmārcā*-icons (196-224). The benefits

accruing to those who attend to all the details of proper *pratiṣṭhā*-rites are listed (225-231).

After *pratiṣṭhā*-installation, *dhvajārohaṇa*-flag ceremonies are to be attended to, whereupon a festival is to be celebrated for 1, 2, 9 or 12 days—culminating in a *tīrthayātrā*-procession (232-235). The chapter closes listing certain prohibitions concerning the treatment afforded icons already sanctified and installed (236-243).

XVI. मण्डपादिप्रतिष्ठास्थापन *Maṇḍapādipratiṣṭhāsthāpana* (24 ślś.)

"Consecration Rites for *Maṇḍapa*-Pavilions, *etc.*"

Gautama [*sic*] turns to matters here of making temples and their various parts ready for use. First in regard to *maṇḍapas*, one must prepare *kuṇḍa*-firepits for the necessary *homa*-rites (1-9), followed the next morning by invoking the presence of divine powers around about the premises of the *maṇḍapa* (10-14). Next, in regard to *gopuras*, here also firepits are to be constructed, *homa*-rites are to be done, and sprinklings along with invocations are to be made to the deities being installed around the superstructure (15-21). Finally, one must also attend to certain rites, dedicating the *mahānasa*-kitchen for divine uses (22-24).

XVII. जीर्णसंस्कारविधि *Jīrṇasaṁskāravidhi* (91-1/2 ślś.)

"Rules for Renovations"

Gautama asks Nārada what to do when repairs have to be made to the main icon, the *vimāna*-structure, the *vimāna*-building, the *maṇḍapa*-pavilions, the *gopura*-towers, and the *parivāra*-shrines. Nārada turns first to matters of repairing an icon, noting that differences will occur whether the main icon is acknowledged to be man-made or is considered to be of semi-divine or even of divine origin [*mānuṣa-ārṣa-svayamvyakta*]. He directs how to undertake repairs of an immovable, man-made icon by constructing a miniature *bālālaya* containing a small replica of the immovable icon and undertaking repairs while the spirit of the Lord reposes in the miniature-shrine—giving details of various rites of transfer, *etc.* (1-46). Similar care is to be given to all details when repairing an iconic representation of the Lord appearing on the *vimāna*-structure, although a mirror may be used to effect certain liturgical routines that due to logistics are otherwise difficult (47-61a). Briefer directions are given for instances when the *vimāna*-structure itself, or when *maṇḍapa*-pavilions, or *prākāra*-walls, *etc.*, need repair (61b-92a).

XVIII. ध्वजारोहणविधि *Dhvajārohaṇavidhi* (93-1/2 ślś.)

"Concerning Flag-Hoisting Rites"

Gautama asks about *utsava*-festivities and how these are to be undertaken for optimum results (1). Nārada first defines the word "*utsava*" as

that from which a sacrifice [*sava*] comes into being [*ut*] (2). He explains that *utsava*-celebrations are to be classified as "*nitya*," "*naimittika*" and "*kāmya*"—defining each category (3-7). Taking then as his subject *mahotsava*, he notes a threefold classification of great festive occasions according to whether there are preceding *dhvajārohaṇa*-rites, or additional preceding *aṅkurārpaṇa*-germinations, or whether there are in addition also *devatāhvāna*-invocations—each of which yields particular benefits (8-10). He then speaks of the options available for scheduling the length of the *mahotsava*-celebrations, as well as the occasions and times that demand elaborate *utsava* observances (11-15).

Turning to the details of *mahotsava* preparations: Nārada explains how far in advance the flag-ceremonies are to be taken care of according to the lengths of the festive periods. Then he turns to the actual preparations necessary for flag-hoisting observances—preparing the flag (22-27) and the flag-pole (28-48, 58-64a)—whereupon he says that after prayers to Garuḍa, *homa*-oblations are made and, to the accompaniment of music, the flag is taken in procession (49-54). More prayers and other invocations (55-57, 64b-65) immediately precede the actual flag-hoisting. After the flag has been duly raised, it is henceforth appropriate to worship Garuḍa's presence there (66-68).

Nārada then continues about mistakes and accidents during the various steps preceding the final flag-hoisting, and he gives some *prāyaścitta*-rectifications for specific errors (69-78).

As for the *devatāhvāna*-invocations, these are to be done in addition in instances when the flag-hoisting ceremonies take place on the appointed *mahotsava*-day itself (79). Those who do not avail themselves of witnessing these invocations court disease and other ill-effects (80-82).

The chapter ends, returning to the topic of (*mahā-*)*utsava* celebrations, by describing how the town is to be decorated and made ready (83-86) and by reiterating certain details about the times, durations and general preparations appropriate for *mahotsava* (87-94a).

XIX. महोत्सवविधि *Mahotsavavidhi* (155-1/2 śls.)

"Rules regarding the Great Festival"

Nârada here offers to describe the procedure for *mahotsava* festivities. The icon to be used in the processions may be the *balibimba*, the *karmabimba* or the *utsavabimba*. In any case, it is to be prepared with *snapana*-baths, and after due *naivedya*-offerings, clays are to be collected and put in special *pālikā*-pots for *aṅkurārpaṇa*-germinations. Thereupon *homa*-offerings are made (1-42). After these things are done, then *bali*-offerings are (again?) made and the icon is lifted onto its vehicle and taken in procession around the temple (43-57).

The *mahotsava*-festivities then take place at night when the icon is taken in an elaborate procession through the village. Nārada points out that all good things will come to those who unstintingly participate in the joyous parading and praise of the Lord (58-64).

After the procession, the Lord is returned to His sanctuary and there worshipped (65-66).

Nārada then offers certain options and alternatives in cases where other than the *utsava*-icon is used—the use of the *bali-bimba* apparently offering optimum advantages (67-69).

[The remainder of the chapter, because of overlapping topics taken up, interrupted, then returned to, is difficult to present in clear outline—in fact the exposition seems not to be designed to present the *mahotsava*-procedures in the format of a day-by-day calendar, but instead simply in the random mention of observances as they come up. Among the major subjects taken up are :] *agnipradakṣiṇa* (coming round the fires) (70-73), *sahasradhārāsnāna* (bathing with water poured out a vessel of numerous holes) (74-76), *pratisara*-binding rites (77-92), *ghṛtāropaṇa*-smearing and *cūrṇa*-distributions (93-111), *tīrthayātrā*-processions (112-126a), *puṣpayāga*-offerings (126b-148), followed by *ātmavinivedana*-consecrations (149-151a). So *utsava*-routines are to be done if one hopes to achieve maximum benefits (151b-156a).

XX. स्नपनविधि *Snapanavidhi* (113 śls.)

" Rules for Bathing Rites (during the Festive Celebrations) "

Gautama asks about the detailed procedure for performing *snapana*-rites. Nārada replies by telling first about the *snapana-maṇḍapa*-pavilion to be constructed, the *aṅkurārpaṇa*-germinations to be taken care of, and the *kautukabandha*-tying rites to be performed—all of which must precede the actual *snapana*-rites (1-20). On the day set for the rites, *prokṣaṇas* will sanctify the area, brahmins will be called in to assist, 64 pots with various contents will be bathed to the accompaniment of *mantras* (21-49).

He then explains that certain occasions call forth *snapana*-rites that are done without *mantras;* this is a form of a *prāyaścitta*-penitential act that is the least praiseworthy (50-55). *Snapana*-rites done with certain *mantras* while using particular kinds of liquids, done for pacification purposes, is praiseworthy only to a certain degree (56-64). Those done with 473 pots and *mantras* addressed to Viṣṇu are most worthy of praise—for they are done regularly at certain times or for particular aims, or to rectify damages to an icon, or to redeem lapsed services, *etc.* (65-79).

Nārada then gives some detailed attention to the contents of the pots used in this last and best type of *snapana*-rites (80-109). In closing he mentions

that *cūrṇa*-powders are to be smeared on the image, and the remaining powders to be distributed to the devout, whereupon the icon is decorated, foodstuffs are offered and the officiating priests are rewarded (110-113).

XXI. पुष्पादिविधान *Puṣpādividhāna* (32 ślś.)

" Regarding Flowers, *etc.* "

Gautama inquires about flowers, roots, fruits that are acceptable in the worship of the Lord. Very briefly, Nārada lists what may be considered acceptable items (1-18). Then he tells how they may and may not be collected, how they are to be kept clean and fresh, and how one should hold his hands when making his flower-offerings (19-32).

XXII. प्रतिनिधि-(विधान) *Pratinidhi*-(vidhāna) (27-1/2 ślś.)

" Rules for Substitute Offerings "

In *nitya*, *naimittika* and *kāmya* routines particular offerings are usually specified. Gautama wants to know what is to be done when the specified items are not available. Nārada tells him that under certain conditions substitutions may be made in *snapana* and other rites. For examples: when curd is not available, milk may be used; when hot water is not available, cold water may be used, when certain fruits are not available, a banana may be used; when *dhūpa*-incense is not available, *dīpa*-lights may be advanced (and vice versa); when a *śayana*-couch is not available, *kuśa*-grass may be used; when a *ghaṇṭā*-bell is not available, a brass gong may be used; when a *sruk*-ladle is not available, a *sruva*-spoon may be used, and in the absence of that the leaves of cerain plants may be freely used; *etc.* (1-28a).

XXIII. पवित्रारोहणविधि *Pavitrārohaṇavidhi* (83-1/2 ślś.)

" Regarding ' Garlanding ' Rites "

Gautama and Nārada here turn to the *pavitrārohaṇa*-rites, doing which rectifies errors and atones for sins done throughout the entire year, making all other *prāyaścittas* unnecessary (1-5a). The steps to be taken in performing the *pavitrārohaṇa*-rites are then detailed : setting the time (5b-6a), constructing a *maṇḍapa*-pavilion (6b-12a), having a virgin prepare the *sūtra*-thread according to certain specifications (12b-34), and seeing that the *ācārya* on the eleventh day fasts as well as attends to other preparatory actions for sanctifying the *pavitra*-garlands (35-60). The thread-garlands are offered to the *karma*- or the *utsava-bimba* icon of the Lord, as well as to His attendent deities (61-68), whereupon the *yajamāna*-patron is to honor the officiating priests. On the same day—or, alternatively, five days later—the " garlands " are to be removed and distributed to devout *Vaiṣṇavas* (69-75).

There is a simplified, domestic version of these *pavitrārohaṇa*-rites also given (76-79), and the chapter ends with a eulogy of the good effects of performing *pavitrārohaṇa*-rites to achieve all the four human goals (80-84a).

XXIV. फलभेदविधि *Phalabhedavidhi* (103-1/2 śls.)

"Concerning the Variety of Benefits (of Faith)"

Gautama wants to know what rewards come to a man who worships the Lord with faith [*śraddhā*] and devotion [*bhakti*] (1). Nārada first speaks of the virtues of worshipping the Lord daily and monthly with *tulasī* (2-8a). Then he speaks of the good effects of fasting on the day commemorating the *jayantī*-birthday of the Lord (Kṛṣṇa?)—even to the point of noting that flat-chested women will enjoy thereby the reward of more attractive and developed breasts—as well as on the *jayantī*-days of other incarnations of Hari (8b-21). Bhāgavatas, too, may be worshipped and honored to good effect (22). Also, one who wears the *ūrdhvapuṇḍra*-mark on the forehead will be blessed by the Lord and admired by women (23-24a). Further, there are various rewards accruing to those who participate in temple activities—sweeping, sprinkling with perfumed waters, offering various *upacāra*-items to the Lord, *etc.* (24b-29).

The chapter continues by listing other rewards to those who daily support worship of the Lord, or who distribute gifts, or give charitable endowments, or help beautify temples, or donate time and money for the performance of certain festive celebrations (30-88a). After again extolling the performance of *pavitrārohaṇa*-'garlanding' rites (88b-96), Nārada closes the discussion with praises generally of those who see that food-offerings of good quality are made to the Lord (97-104a).

XXV. प्रायश्चित्तविधि *Prāyaścittavidhi* (392-1/2 śls.)

"Concerning Penitential Undertakings"

Gautama asks to know the details of *prāyaścitta*-penances for (mistakes) in *pūjā* and all (prohibited) activities (1). Nārada commences by saying that if one worships the Lord without having first bathed, then the proper *prāyaścitta*-penance is to repeat the "*mūla*"-*mantra* 1000 times; if the *sādhaka*-aspirant undertakes *pūjā*-routines forgetting to wear his *pavitra*-ring, then he should make amends by repeating the "*mūla*"-*mantra* 500 times; if he touches a polluted article—a bone, a tuft of hair, a *śūdra*—then the atonement is to undertake *snapana*-rites using *pañcagavya* (2-6). And so the chapter progresses, citing specific pollutions, errors, lapses, one by one, each followed by its specific *prāyaścitta*-performance. In most cases the penances are *japa*-repetitions which may be with *homa*-oblations in some cases, or without *homa*-offerings in others—but in all cases of *prāyaścittas* in temples, *snapana*-rites are

required (7-101). A succeeding section (102-145) is given over to a digression on the details of such *snapana*-rites.

Following this is a section of *prāyaścitta*-requirements for *utsava*-oriented errors of all kinds, *śānti-homa* and/or *snapana*-rites assuming a central place in the discharge of these ritual requirements (146-200). A special section here concerns special *prāyaścitta*-performances to be done in connection with *pavitrārohaṇa*-celebrations (201-216).

Then follows *prāyaścitta*-rules for mistakes encountered in any phase of *pratiṣṭhā*-preparations and performances (217-226a). This is succeeded by a section more specifically directed to pollutions of temple-buildings and their furnishings and accoutrements in cases of robbery, unlawful entry, breakage, natural disasters, fires, general decay, *etc.* (226b-327). In all cases the penance usually includes *snapana*-rites and/or *homa*-offerings.

Nārada mentions that tantric procedures from one tradition should not be mixed with those of another tradition (328-331), to which Gautama responds by asking clarification. Nārada says that there are four traditions—*Pāñcarātra*, *Vaikhānasa*, *Śaiva* and *Pāśupata* and that in case any two or more of these traditions become mixed in routine procedures there are specific *prāyaścitta*-purifications to be undertaken (332-393a).

XXVI. महाहविर्विधान *Mahāhavirvidhāna* (42 ślS.)

" Rules for Fire-Offerings "

Gautama asks to have the procedural details clarified regarding *mahāhavis*-offerings. Nārada replies that first a rectangular *āsana*-seat is to be prepared under a *maṇḍapa*-pavilion. Here the *utsavabimba*-icon is to be brought for bathing, after which it is decorated, given food-offerings and other attentions (1-13). Then *dikṣita*-priests bring there *havis*-offerings, placing them along with other food-stuffs on a leaf-covered *vedi*-pedestal. *Prokṣaṇa*-sprinklings are done to these items, and they are offered to the Lord with the " *havir* "-*mudrā*-gesture while music plays forth (14-22). This is a ritual so efficacious that anyone can watch it. Likewise, the same *havis*-offerings are to be advanced to Śrī and Bhūmi—but not to Viṣvaksena (23-26). The remainders are, instead, distributed to Vaiṣṇavas. Thereupon, after attending on the Lord as if He were a great king, the icon is carried back to the sanctuary and its " power " transferred back to the *mūlabimba*-icon (27-34).

This praiseworthy *mahāhaviryāga*-offering is done on special occasions, especially during *mahotsava*-celebrations (35-42).

XXVII. यागोपकरणविधि *Yāgopakaraṇavidhi* (65-1/2 ślS.)

" Regarding the Articles of Worship "

Gautama asks Nārada about the articles to be used in *nitya* and *naimittika* services (1). Nārada responds by saying that *pūjā* requires water, sandal-paste, flowers, incense, foodstuffs (including fish), *etc.*, so long as they have first been purified (2-5). Then he commences to go into detail, first by giving measurements, specifications and purifications for the *kuṇḍa*-firepits and the paraphernalia used in fire-offerings (6-31). He also takes up the matter of *bali*-offerings, quantities of fruits and foods to be offered, how to prepare *pañcagavya*, measurements related to the *dhvaja*-flag and flagstaff, placements of the five *āsana*-seats and *pīṭha*-pedestals of the Lord, His sandals, mirror, bed, *etc.* Included in the preceding descriptions (32-66a) are some isolated statements also concerning the Lord's decorative ornaments—the conch, discus and crown.

XXVIII. सर्वदेवतास्थापनविधि *Sarvadevatāsthāpanavidhi* (139-1/2 śls.)

"Rules for Installation of All the Gods"

Gautama asks now how to sanctify [*pratiṣṭhā*] all the icons of the Lord to make them ready for worship (1). After noting that *vimāna*-structures are of two types, "*svatantra*" and "*asvatantra*" (2-7), Nārada then describes those dedicated in turn to one or another of the gods along with worship appropriate to each god for specified ends: Agni for *bhoga*-enjoyment (12b-22a), Brahmā for *sukha*-pleasure (22b-28), Dhanada for wealth (29-33a), Gaṇeśa for overcoming obstacles (33b-36a), Śrī for affluence (36b-40a), Skanda for *jaya*-success (40b-45a), Sūrya for health (45b-51), Rudra for knowledge (52-58), Durgā for heaven (59-65), Yama for longevity (66-70a), Candra [*sic:* should read "Indra"] for *vibhūti*-glory (70b-75a), Viṣṇu for *mokṣa* (75b-85), Kāma for *saubhāgya*-grandeur (86-94a), the Aśvins for health and safety (94b-101), and Candra for strength and good harvests (102-107a). In discussing next the shrine dedicated to each, he describes their shapes, proportions, the building materials used, the types and postures of the icons contained therein, various appointments and subsidiary parts, and finally the spectrum of worship appropriate in them (107b-140a).

XXIX. निषेकादिश्मशानान्तसंस्कारविधि

Niṣekādiśmaśānāntasaṁskāravidhi (40 śls.)

"Rules for Observing the Sacramental Acts from Conception to Cremation"

Gautama asks Nārada about the *saṁskāra*-sacraments appropriate for initiates (1). Nārada briefly tells when and how various *saṁskāras* are to be done: *garbhādhāna* (2-3a), *puṁsavana* (3b-4), *sīmanta* (5-6), *jātakarman* (7-10a), *nāmakarman* and *upaniṣkramaṇa* (10b-11), *annaprāśana* (12), *cūḍākarman* (13), *upanayana* and *dīkṣā* (14-21), and *upayamana* (22-27a). Nārada then

counsels that in the proper order and time one is to take the *āśrama*-phases of *vānaprastha* and *sannyāsa* (27b-28a), and then should cast off his body through yogic-discipline. When such a person—and he is properly to be called a "*Bhāgavata*"—dies, then the appropriate measures for the sacrament of *śmaśāna* should be taken (28b-36a).

The chapter closes with the general remarks that only *Pāñcarātra-mantras*—which are professed to be Vedic in character, whether traceable to the Vedas or not—are to be used in the *saṁskāra*-routines (36b-40).

XXX. कालाध्याय *Kālādhyāya* (32 śls.)

" The Chapter on Time-Periods "

Gautama asks about the five-fold division of the day into "*kālas*," the mere knowledge of which puts an end to all transmigratory existence (1). Nārada names the five as "*abhigamana*," "*upādāna*" [*sic*], "*ijyā*," "*svādhyāya*" and "*yoga*," and briefly describes each (2-9a). He elaborates on the last of these, enumerating and describing the eight steps (9b-21).

The remainder of the chapter turns to a conclusion of the entire work, pointing out that what has here been given is the authentic Pāñcarātra tradition. Any details not found in what has been said may be sought says Nārada, in other *tantras*.

So saying, Nārada vanishes. Gautama thereupon spread his message to his disciples, all of whom were Vaiṣṇava initiates. * * * Whosoever follows this teaching and worships God will gain all that can be aspired to in this world and in the hereafter. If a king worship Viṣṇu in this way he will become a great emperor; if brahmin worship Viṣṇu in this way he will become prosperous and the wole country will be rich and fertile. So saying, Bhṛgu himself vanished from Atri's sight, and Atri became one of the most prominent of sages (22-32).

Critical Notes—

The framework narrative in Chs. I and XXX suggests that the text as we have it is essentially complete. However, in the manuscript version used in our study (MT. 2503), there is a gap between Chs. XIII and XIV and lapses of varying significance elsewhere. It is hoped that the printed edition proposed will be able to eliminate these by reference to complementry texts. Extra passages or chapters may perhaps be found in secondary texts to add to the present version : a section on "*mahālakṣmībīja*" can be seen in *Pāñcarātrāgama* (MT. 3257), and a section on "*maraṇaprokṣaṇa*" is available in *Pūjāsaṁgraha* (MT. 2856)—although this latter might already be incorporated in Ch. XXV.

The problem of dating this work, as is the case in most of the other works of the canon, must wait upon the accumulation of further data. Vedānta deśika refers to a "*Nāradīya*" but it is almost impossible to know at this point whether his references are to the text in hand. Certain curiosities found in our text, however, may give clues to the context from which it emerged.

For example, in XI: 74a the following areas are to be avoided: places where Pārasīkas live, Ceylon, Bihar, the eastern coast from Puri to the Krishna River, and the lands around the Indus River (Punjab ?). By the same token, in XI: 137 *et passim*, the rivers, lakes and *kṣetras* recommended list places in both the North and the South. A Northern origin might, but need not necessarily, be indicated in XXVII: 4a where fish-offerings to the Lord are enjoined.

There seems to be reflected an unusually hospitable attitude towards Śaivism in IX: 146 *passim*, where the text mentions some Śaivite shrines as places where "holy people" worship. Further, in the use of the terms "*pāśa*" (bond) and "*paśu*" (soul)—see VII: 71-73a and IX: 149—one is reminded of the terminology used in Śaiva Siddhānta.

The term "*Vaikhānasa*" seems to have been employed in two distinct senses, one positively (XXI: 23-24) when it is stated that flowers, *etc.*, collected by "*Vaikhānasas*" are acceptable in worship, and another negatively (XXV: 248) where Vaikhānasas are included among persons whose touch defiles an icon.

In the list of *avatāra*-incarnations (V: 76b-79) the Buddha is mentioned. In Chs. XIV and XVI *gopuras* are mentioned.

The claim that Pāñcarātra *mantras*—whether traceable or not to Vedic sources—are "Vedic" and totally authoritative (XXIX: 36b-40), and the prayogic tendencies generally discernible (for example, in Ch. XXIV) are typically Pāñcarātra stances. The *Vyūha*-theology expressed in Ch. I is also a significant reiteration of Pāñcarātra doctrine.

परमसंहिता

PARAMA-SAṀHITĀ

[Index Code: Para]

Available :

Parama-saṃhitā, edited by S. Krishnaswami Aiyengar, Gaekwad Oriental Series, Vol. 86, Baroda, Oriental Institute, 1940. [*Devanāgarī* script, with full translation in English; 209 pp. + 196 pp.].

Introductory Remarks :

This is, apparently, one of the "older" texts of the canon, having been quoted* not only by Rāmānuja (12th century) but also by Yāmuna (10th century). As it comes to us today it is a work of slightly more than 2100 *ślokas* divided into thirty-one chapters; it is essentially complete (see, however, "Critical Notes," below). Its name is mentioned in the following canonical lists: *Pādma* (7/108 and 3/5), *Puruṣottama* (23/106), *Mārkaṇḍeya* (45/91), *Viśvāmitra* (3/108), and the "Addendum" to *Hayaśīrṣa* (5th title). It is quoted frequently in secondary works of the Pāñcarātra school.

Devala has received the narrative framework from Mārkaṇḍeya in abbreviated fashion what he, in turn received from Sanaka—one of several sages who heard from Brahmā an original discourse from the lord, Parama. Encyclopaedic in scope, the work treats of creation, worship routines, *mantras*, initiation procedures, personal discipline, social behavior, temple-building activities, consecration concerns, pilgrimage and devotion. With the exception of the sections on "*agnikārya*" and "*dīkṣā*" none of the subjects is treated in depth. Yet the range of this work's overall focus, coupled with the consideration of its age, make it nonetheless a useful source to turn to for authoritative pronouncements on Pāñcarātra thought and practice.

A subject taken up in this text is one not found stressed elsewhere—namely the injunctions and counsels found in ch. XXVII and the first part of ch. XXVIII regarding the cultivation and adoption into the community of rich men (laymen ?). The *dīkṣā* routines outlined for such persons, recapitulating the *saṁskāra* sacraments, are unique in the literature. Unusual, also, is the clear distinction between *prāsāda* and *bhavana* and their respective architectural and liturgical requirements. Thus we have in *Parama-saṃhitā* an unusual interest in lay-concerns.

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* The passages quoted are II : 18-19, and XXVIII: 32b-34a respectively.

Only two *saṃhitās* of the *Pāñcarātrāgama* canon are available in English translations. This is one. The other—the so-called "*Nārada Pañcarātra*", or more correctly titled "*Jñānāmṛtasāra-saṃhitā*" (*q.v.*)—is a late work and is unrepresentative of mainstream Pāñcarātra thought. The student unable to approach the Sanskrit originals must turn to this translation of the *Parama-saṃhitā* for his introduction to a Pāñcarātra *saṃhitā*-text.

DESCRIPTION OF CONTENTS

I. प्रश्नप्रतिवचन *Praśnaprativacana* (86 ślś.)

"Questions and Answers"

Devala approaches Mārkaṇḍeya at the latter's hermitage, and questions him regarding Highest Wisdom. Having read all the Vedas, the Vedāṅgas, and other literature including the *āgamas*, he still seeks after an elusive, all-embracing Truth (1-6). Mārkaṇḍeya admits this sought-after truth is not easily found in any particular book, but he does offer to tell Devala what he himself was once advised to do directly from the gracious Lord Viṣṇu in a theophany at Sālagrāma (7-16). In this brief encounter, he relates, the Lord advised him to go to Śvetadvīpa—there to learn from the great *yogins* of the past, one of whom was Sanaka.* He further relates that this Sanaka, once he was there, consented to teach him the wisdom known as "*Pāñcarātra*," namely, that knowledge that has liberated man from the darkness of the "five" [*pañca*-] bondages. Mārkaṇḍeya thereupon promises to distil for Devala that teaching that he received from Sanaka, condensing it from an original 100,000 chapters to its present form (of thirty-one—17-48a).

In the beginning, before Creation, according to Sanaka, Viṣṇu was in Repose. Concentrating His yogic powers He produced the Brahmā-bearing lotus from his Navel. The demiurge, Brahmā, in turn created the several worlds in all their parts. This done, Brahmā engaged in a dialogue with the Lord (Parama) concerning the nature of bondage and freedom [*saṁsāra/mokṣa*] for men involved in their worldly pursuits. (The dialogue that follows between them [48b-86] employs familiar Sāṁkhya vocabulary and concept, though with the insertion of certain non-Sāṁkhyan ideas, and culminates with the thought that) "freedom" for a man comes as he demonstrates devotion [*śraddhā*] to, concentration [*samādhi*] on, and faith [*bhakti*] in the Lord—virtues which win for a man the favor [*prasāda*] of the Lord.

II. सृष्टिक्रम *Sṛṣṭikrama* (116 ślś.)

"The Order of Creation"

According to XXXI: 15b—Sanaka, Sanatkumāra, Sanandana, Sanātana.

Brahmā asks how and where he may suitably worship the Lord (1-2). The Lord advises him always to think with devotion [*bhakti*] on the things and places wherein He takes His pleasure—whether in their manifest or in their unmanifest forms—since all things originate and have their being in Him. Setting aside " rājasic " and " tāmasic " ways of worshipping Him, a devotee should seek to adopt " sāttvic " modes of worship; for unless one destroy all traces of " rājasic " and " tāmasic " tendencies in himself he will never achieve fulfilment (3-12).

Turning to Creation, Brahmā asks whence originate and what is the final destructive destiny of things. He is told that all things come from "*mūla-prakṛti*," and to it they eventually return; the cycle of this process is, however, extremely long (13-16). As for the relations among "*mūla-prakṛti*," created things, and the Creator [*prakṛti/jīva/īśvara*], the Lord employs several metaphors to express their dynamic inter-relationships (17-24).

Brahmā then asks more specifically about the three worlds, and is told how the subtle and gross forms of the Lord pervade all things and account for all values, qualities, ideas, individual persons, *etc.*—using plays and inter-plays on the numbers "3" (*guṇas, et. al.*) and the number "five" (*śaktis*, elements, senses, *etc.*) (25-65). A discussion of the wheel of time and its several divisions, all ruled over by Saṁvatsara, follows (66-78), whereupon the subject moves to the twelve *śakti*-forms of the Lord and their twelve subsidiary "*mūrtipālas,*" each of the latter of which governs a month (79-87). Indeed, the Lord takes many manifestations and forms at His Will (88-92), but His three principle Forms are Brahmā, Śiva and Viṣṇu, of which the latter is superior because of its "sāttvic" nature, *etc.* (93-95).

Thereupon follows a brief section elucidating the meanings of the Lord's many names—Nārāyaṇa, Vāsava, Vāsudeva, Hari (96-99a)—followed by an explanation of the 4 *Vyūhas*' relations to the Directions, the Vedas, to the notion of *varṇa etc.* (99b-105).

After a brief allusion to what occurs during the destructive cycle, the chapter ends with a self-eulogy by the Lord, recounting His judgemental and His merciful powers (106-116).

III. विनय *Vinaya* (*94* ślš.)

" Discipline (for worship)"

Brahmā asks how to do *pūjā* and how to effect *dhyāna*-contemplation of the Infinite Lord who is responsible for Creation (1-3). Parama points out that although He as the Highest One is Formless, it is best to worship Him in some Form (*Vigrahārādhana*). If one wishes *mokṣa*, worship of His crystalline four-armed *para*-form is advised; however for worldly prosperity one turns to

worship His yellow-clad blue *Apara*-form with 8 arms over a one-year cycle (4-22). Either way of worship is increasingly meritorious when done liturgically (*puṣpādi*, 23-24), by utterances (*mantra*, 25), or in the mind (*japa*, 26-27a); also three kinds of worship, according to the three *guṇas*, may be analyzed by reference to motives. But it is pointed out that any who have *bhakti* may worship God (27b-34). If a man is to celebrate in everything he does his devoted worship of the Lord, he should live a life that is ethical and scrupulous in nature and this should include such things as "*samaya*," "*samācāra*," "*svādhyāya*" "*dravyasaṃgraha*," "*śuddhi*," "*yāga*," "stuti," and "*dhyāna*,"—but only "*samaya*" (40-56) and "*samācāra*" (57-69) are taken up in this chapter.

IV. अर्चनाविधान *Arcanāvidhāna* (94 ślṣ.)

"The Mode of Worship"

This chapter skips ahead to "*yāga*" in the list of items mentioned in the preceding chapter, and takes up the constituent parts of worship. After cleansing himself and seeing that the place of worship itself is in due order, the worshipper sits and recites some *mantras* and then undertakes some yogic exercises (1-19), in order to cleanse himself inwardly (20-22). Having fixed the place of worship in a "*padma*"-*maṇḍala* (23-27), he then invokes the presences of various divinities (28-43); then regular offerings of *arghya*, *pādya*, *ācamanīya*, *puṣpa*, *etc*., are to be made (up to 56). Such a procedure of worship leads not only to *mukti* beyond but also to prosperity here (58-60). Alternately, he may worship in much the same way with an icon (61-62), or in fire, in the heart, or in certain other types of *maṇḍalas*, or even in the mind—so long as it is done with *bhakti* (63-76).

Brahmā asks to know more about the kind of worship that brings worldly rewards. He is told the worship procedures of the *apara*-form of the Lord are much the same, but small differences are outlined (77-89a). Precisely how one undertakes this is dependent upon whether one wants his "prosperity" in this world or the next (89b-94).

[*Note*: The exposition in this chapter is not entirely clear].

V. द्रव्यविधान *Dravyavidhāna* (77 ślṣ.)

"The Prescribed Disposal of Articles of Worship"

Brahmā asks to know about the paraphernalia to be used in *pūjā*-rites, and also about their purification for sacred use (1). Parama says that five things must be purified before *pūjā* can commence: the worshipper, by *ācamana* and *snāna* (3-13); the area of worship (14-19); the vessels (20-26); the *bera*-icon (27-30); and the sandal and flowers to be offered (31-39). In regard

to items to be used in *pūjā*. He makes some remarks about what kinds of flowers and leaves, *etc.*, may and may not be used (40-50). Then he describes *dhūpa*-mixtures and how these incense-offerings are to be employed in liturgies (51-52), followed by certain instructions about *dīpa*-lights (53). He speaks then of the *ābharaṇa*-ornaments to be given the icon (54-55), and of the food-offerings (56-62). After speaking about how to make fire-offerings (63-67), He closes the chapter with praise for the man who attends always to the cleanliness of items in offering worship to the Lord (68-77).

VI. मन्त्रकोश *Mantrakośa* (61 śls.)

"The Treasury of *Mantras*"

Brahmā asks about the collection of *mantras* addressed to Paramātman, the manner of their use, and the effects of employing them (1). Parama defines *mantras* (4a) as so-called because they are "secret" [*mantraṇam*], and, praising their secrecy and potency, goes on to say that "*Oṁ*" is the "*bīja*"—seed of all *mantras* and should be duly esteemed (2-7). Alluding to some of the various *śaktis*, *guṇas*, elements and senses, *etc.* (mentioned in Chapter Two), Parama gives some esoteric directions for adding certain syllables to particular *bījas* in order to bring out their respective symbolic representations (8-20). As for constructing *mantras* to Vāsudeva and others, a "*cakra*"-*maṇḍala* is to be used, and Parama gives cursory instructions for placing *bīja*-letters in the divisions of and around the perimeters surrounding the wheel-motif (21-30).

(The remainder of the chapter (31-61) reveals a disorderly exposition, taking up such matters as:) the fruits enjoyed by those who use certain *mantras* (32-39, 45-49a, 57-59); the directions for worshipping with *mantras* with fire-offerings (40-44, 56), and without (45); and the way in which to construct specific *mantras* to Sudarśana (49-52), to the Lord's Mace (53-54), to the Lord's form as Vaiśravaṇa (55) — each with its specific effects mentioned. The chapter closes (60-61) on a note, however, warning that the best kind of service to God is worship that is done without selfish motives.

VII. चक्र *Cakra* (70 śls.)

"Concerning the Circular Design (used during Initiation)"

Brahmā asks about *dīkṣā*-initiation, where it is to be done, who is qualified to receive it, and what kinds of *dīkṣā* there are (1-3). The Lord says *dīkṣā*-initiation should be performed only in certain auspicious places and after certain preliminaries have been taken care of and only after due preparations have been made (4-14, 17-20). As for those who wish to be initiated, they should fulfil certain expectations (15-16, 24-27) to the satisfaction of a qualified *ācārya* (22-23), whereupon the time for the initiation rites may be set (21).

On the day appointed, the *śiṣya*, having the previous day abstained from both salty and sour-tasting foods, is led to a place where a *vedī*-altar has been set up. On this *vedī* will have been placed a colored *maṇḍala* design (28-34); this design is described in some detail (35-70).

VIII. दीक्षा *Dīkṣā* (82 śls.)

" Initiation "

Parama says he will explain how to perform the initiatory *dīkṣā*-rite which brings to the initiate *siddhi*-success. In this there are three stages : first, the initiate must be instructed in the general *samaya*-rules of the community; following this, he must be instructed in details of the *śāstra*, including initiation into the science of *mantras;* then, must perform worship (1-11). There follow elaborate details concerning the responsibilities of both the preceptor and the aspirant during the two-day ceremony including drawing the " *cakra* "-*maṇḍala*, tying a wrist-string, sleeping on a *darbha*-bed, bathing, blind-folding, fire-offerings *etc.* (12-51). An alternative method of initiation is given to be used at the discretion of the *ācārya* in consideration of the initiate's background and preparation (52-73). The chapter closes with some blessings and warnings for those who consider giving and undergoing initiatory *dīkṣā* (74-82).

IX. निमित्तज्ञान *Nimittajñāna* (44 śls.)

" Significance of Omens "

In *dīkṣā*, or at the commencement of any important undertaking, it is important to be alert to certain omens (1). For example, after brushing his teeth the initiate tosses his toothbrush-stick and, depending on the way it falls and the direction it points, much can be foretold (2-10). Also, dreams of the initiate foretell significantly what the future holds (11-33). As well, keeping an eye on the shape, size and color of the flames of the *homa*-fire can instruct one concerning good and evil portents (34-38a). Even natural happenings are symptomatic of future events (38b-39). In all, one should be prepared to read all signs with care for what they can tell of the outcome of an important undertaking (40-44).

X. योग *Yoga* (79 śls.)

" Disciplined Behavior "

In response to Brahmā's enquiry about Yoga, Parama says that it is important to know both how to perform a ritual act as well as the significance of that act—these being the two forms of Yoga, then " *kriyā* "-*yoga* and " *jñāna* "-*yoga*. Both have as their object God alone (1–9). Then follow some discursive remarks concerning *yama*, *niyama*, *samādhi* and *vairāgya* (10–24).

Brahmā asks if long-standing attachments can be overcome quickly by instituting yogic discipline (25-27). Parama indicates that such detachment is possible only by its disciplined cultivation, taking time and maintaining firmness of purpose (28-42). Brahmā's next question concerns how to root out mental desires and longings, to which Parama responds by some general counsels (43-59). Finally Brahmā asks what kind of man is suited for yogic practices (66). Parama says that it depends upon the person's mental endowment and spiritual cultivation whether he should follow "*karma*"-*yoga* or "*jñāna*"-*yoga*; but in either case hard effort is required (61-73). He concludes with some instructions concerning *prāṇāyāma*, or breathing exercises (74-79).

XI. अरिष्ट — *Ariṣṭa* (67 śls.)

" Portents of Death "

Brahmā reveals a curiosity to know about portents of evil as these are revealed to men who are successful *yogins*. Parama responds by picking up from his previous discussion about breathing and elaborating on the five kinds of vitalizing breath in the human body : "*prāṇa*," "*apāna*," "*udāna*," "*samāna*" and "*vyāna*." An esoteric understanding of how these function and how they relate to bodily complaints is desirable (1-12). Elaborating on *prāṇa*, he relates how one employs cycles of breathing in periods called 'months," "years," etc., and how practicing these cycles in turn can in fact prolong one's life (13-25). The remainder of the chapter (26-67) catalogues a number of bodily symptoms by which one can predict that one's own death is near. But in closing it is stressed that a good and faithful Vaiṣṇava remains calm and serene in the face of death.

XII. धर्म — *Dharma* (68 śls.)

" Righteousness "

Brahmā asks how a Vaiṣṇava who desires release can please the Lord by thought, word and deed; and how a person wanting worldly rewards should bahave (1-2). Parama takes up first "*manodharma*" (3-14), praising faith (*śraddhā*), steadfastness (*dhṛti*), and other virtues which can be cultivated through self-control. Then he turns to matters of "*vākdharma*," or truth-telling, and other matters related to goodness in speech (15-22). Thereupon he turns to (23-53a) "*kāyadharma*," involving deeds that reflect Vaiṣṇava tenets including service to persons of respect (*paricaryā*), personal cleanliness (*viśuddhi*), and being charitable (*Parānugraha*) (23-53a). Summarizing, Parama closes by suggesting that while for those in this world all three kinds of *dharma* should be observed, not all do so; it is through God's grace (*prasāda*) that one progresses toward realization of the goals (53b-67).

XIII. काम्ययोग · *Kāmyayoga* (64 śls)

" Discipline Undertaken to Gain One's Ends "

Brahmâ is impressed by the difficulties of leading the virtuous life that leads to salvation, and so asks how one can undertake to do things that will make it possible (1-4). Parama commences by cautioning that such things as he is about to outline should never be used for or against another, but only for oneself—unless, of course, another person afflicts one with troubles (5-12). In such cases the afflicted can strive for superiority through a particular mode of worship involving a *maṇḍala* (a mystic diagram with a lotus) (13-25). Elaborating, he suggests a fortnight-cycle of worship, honoring in turn Agni, Brahmā, Kubera, Gaṇeśa, Lakṣmī, Subrahmaṇya, Sūrya, Rudra, Ambikā, Yama, Indra, Vāsudeva, Kāma and Candra—each one of the modes when successfully accomplished having a particular blessing (26-55). The chapter closes with some further general counsels (56-64).

XIV. मुद्रा *Mudrā* (37 śls.)

" Ritual Hand Gestures "

Brahmâ recalls that a *mudrā*-gesture was mentioned, and asks about *mudrās* in general (1). Parama first gives an etymological rendering " *mudrā* " as " that which chases away the happiness of evil-doers, " and further describes a *mudrā* as a suitable way in which to render one's divine worship more acceptable (1-5). He names and describes further thirteen others (13-32) of the endless number of those available. The chapter closes distinguishing certain types of *mudrās*, and warning that their use should be kept a secret (33-37).

XV. काम्य *Kāmya* (47 śls.)

" (Routines Undertaken in order to Gain) Desired Ends "

Parama here endeavors to add to what he has already told in part, concerning ways and means by which a man may achieve certain ends through his worship. If one is really serious about achieving certain specific ends that *sādhaka* must retreat to an isolated place and follow a regularised routine (1-10), including *japa* (11-19) and *homa* (20-22). He warns that such a regime may induce certain psychic effect (23-26), but by persevering in his efforts and suitably altering his fire-offerings a man can attain whatever may be his desires (27-47).

XVI. काम्य *Kāmya* (58 śls.)

" (Routines Undertaken in order to Gain) Desired Ends "

Here Parama offers to give some especially potent *mantras*, by meditation on which a man can achieve the ends he desires. The *mantras* given are the " *Vārāha,* " " *Nārasiṁha,* " " *Śrīkara,* " and " *Sudarśana* "-*mantras* (1-3). He

then elaborates on the 33-syllable "*Vārāha*"-*mantra*, and its employment for specific ends (4–8a); then the 400-syllable "*Nārasiṁha*"-*mantra* (8b–17); then the 8-syllable "*Śrīkara*"-*mantra* (18–36); and then the 6-syllable "*Sudarśana*"-*mantra* (39–42, 45–50a). Another 6-syllable *mantra* and a 12-syllable *mantra* are recommended in passing for other matters (43–44), and the chapter closes with an eulogy of the 8-syllable *mantra* and its effects (50b–58).

XVII. ईश्वर *Īśvara* (52 śls.)

"Concerning Rich Men"

Brahmā asks how to give Vaiṣṇava-*dīkṣā* to such persons as kings and ministers, those whose time is limited and whose main concerns are not quite "religious" (1-2). Parama mentions that the *saṁskāra*-sacraments, beginning at birth and prescribed throughout life, help to prepare such a person for initiation (3). However, assuming such sacraments have not been already attended to, he then outlines how initiation may recapitulate them. After a ritual rebirth has been acted out by putting the aspirant inside the cavity made when two man-sized golden cauldrons are placed together, the candidate for *dīkṣā* emerges from these ritually as from the womb, whereupon he undergoes the rites *jātakarman, nāmakaraṇa, caula, upanayana, etc.*

Even a *śūdra* is thus to be invested with a thread—but he may wear his only during actual worship services, not at other times. Indeed, the rites for *śūdras* generally proceed along "tantric" lines, wherein the "*bīja*"-*mantra* is withheld from him; while for *kṣatriyas* and *vaiśyas* the rituals follow normal modes of "vedic" routines (4-21).

In addition, an aspiring wealthy man is given the opportunity to accrue merit by the *tulābhāra*-rite of balancing his weight against measures of gold (22-25). As part of the initiation after *abhiṣeka* such a man should be instructed in Vaiṣṇava behavior and ethics—the allowances for the rich man being somewhat different from and more liberal than those for conventional devotees (26-52).

XVIII. अधिवास *Adhivāsa* (75 śls.)

"Details of Consecration by Means of *Adhivāsa*—Rites"

Continuing on the subject of rich and busy men, but now focusing on those who are unlearned (as opposed to the "wise" of the preceding chapter) yet nonetheless devout, Parama outlines how they can achieve highest benefits. It turns out that they can win inestimable rewards if they underwrite the financing necessary to build a temple (1-10). Parama is quick to warn that God cannot be manipulated by such activities, as it is only through His grace that He condescends to sanctify a temple with His Presence (11-15).

Abodes of the Lord are of two types, "*prāsādas*" where all may be recipients of His grace, and "*bhavanas*" where the grace is confined to members of a family only (16-18). Then are discussed the materials to be used in building a temple (19-22), fashioning an icon (23-24) and decorating the precincts (25-27). Having finished the construction, a priest should assist in the sanctification procedures of the icon to be worshipped in the temple-- beginning with *adhivāsa*-rites, and continuing through *jalādhivāsa*-ceremonies, *netronmīlana*-rituals, *mantranyāsa*-invocations and ending with fire oblations and rewards to participant priests (28-75).

XIX. स्थापन *Sthāpana* (93 śls)

" Consecration "

Interrupting the exposition with a question, Brahmā asks about places suitable and unsuitable for building a temple (1); he is answered briefly (2-10), whereupon Parama takes up again the procedure of establishing the icon in the temple-senctuary for worship. After cleaning the finished temple and its precincts, the festivities of installation are to begin with music, chanting and processions. They proceed in earnest with *prokṣaṇa*-sprinklings, and *homas, etc.* (11-30). Specific instructions for precise placement of the various icons in the premises are given (31-37). In regard to the central icon the procedures for laying the different kinds of gems (*ratnas*) in the hollows in which the icons are to be set are given (38-52), interrupted by some directions on how to sanctify the places for the subsidiary deities (53-59, 80-85). After the laying in of the gems, a *yantra* is placed on the spot, and on top of this the main icon itself is placed (60-72). Worship of the duly-installed icon then commences (73-79), and for three day thereafter gifts are to be generously distributed (86-93).

XX. अग्निकार्य *Agnikārya* (63 śls)

" Attending to Fire-Rituals "

Brahmā asks how to proceed with *aganikārya*-fire-rites suitable to all occasions (1). Parama's reply commences with a list of materials necessary (2–4), and then turns to the steps in conducting fire-rites, using as his example the procedure during *dīkṣā*-initiation. In this review he points out that a *maṇḍala* and *agni-kuṇḍa* are to be prepared and established with *mantras* (5–9); fire should there be ignited (10–23); *pūjā*-ministrations offered to the Lord (24–25); a *snāna*-bath, sandal-paste and clean clothes given to the Lord; *dīpa*-light, *dhūpa*-incense, and betel, *etc.* advanced. The cycle ends with verses of praise (26–45a). Then, imagining Viṣṇu to be in the fire, one shall offer to it libations (45b–56). The chapter ends in praise of such fire ceremonies, saying that in a similar manner they may be performed—in addition to the occasion during *dīkṣā*—at any such

times when one hopes to obtain special ends, when a place is to be sanctified for worship, *etc.* (57-64).

XXI. स्नपन *Snapana* (53 śls.)

" Bathing Routines (for the Icon) "

When the Lord is established in a temple, rites are to be initiated, after the three-day interval, by *snapana*-routines. Preparation for these rites includes making a dias, bringing to it pots of water and other liquids like honey and *pāñcajanya* (1-11). Bathing is then done for the icon (12-20) and for the subsidiary deities (21), whereupon worship routines including *agnikārya*-rites and *balidāna*-offerings are taken up and the icon is then ready for regular worship (22-37). Such *snapana*-routines as are here outlined should be repeated in the fourth day and twelfth day after *pratiṣṭhā*-installations, at equinoxes, at the end of journeys, on days of evil omens, when there are epidemics, when there are defilements and on numerous other occasions (38-41). The chapter ends with an eulogy of those who undertake to see that temple-worship is fastidiously maintained, and particularly, of those who see that it proceeds in the ways just outlined (42-53).

XXII. यात्रा *Yātrā* (75 śls.)

" Festivals (relating to the Bathing of the Deity and the Renovation of the Temple or Sanctum). "

Here Parama turns to special festive occasions, particularly those times when special ablutions are to be made and when a temple is to be repaired and re-consecrated (1-3). The Lord is pleased when He is given *tīrtha-snāna* in a sacred river with all proper attention to details during the twelve-day cycle (4-43). When the temple has become dilapidated, or becomes in need of repair, or the image suffers damage, another kind of special *yātrā*-rite is necessary to undertake with all due care, so that worship may be reinstituted (44-75).

XXIII. (no title due to *ms.* break) (31 śls. gap)*

Brahmā here asks about the details for making an icon and its pedestal. Parama's reply commences by stating that an icon may be made of metal alloys (2-3), of wood (4-6a), of stones (6b-16a), or of clay (16b-17a). In fashioning it, one must make sure its size is going to be proportionate to the temple or shrine [*bhavana*] housing it. Parama then proceeds to discuss types of images suitable for worship, along with their measurements. [The manuscript breaks off at *śloka* 31 as he is giving] details about units of measurement and the sizes appropriate for icons to be put in various places (17b-31). * * *

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* Some reduplication is found among *ślokas* in this chapter and in ch. XXIX.

XXIV. विद्वत्पूजा *Vidvatpūjā* (38 śls—incomplete)

" Worship Limited to the Learned "

* * * [The opening *ślokas* are missing.] A wise man will always attempt to worship the formless One in same specific form, and he will do this with all devotion to details (1-11). Repetition of *mantras* addressed to Him will increase one's devotion to the Lord, nor is one to ignore the practice of *dhyāna*-contemplation of His grace with all one's bodily functions mastered (12-28). The chapter ends on a note of praise for following āgamic instructions in worship of a specific form with some further directions concerning how correctly to contemplate " Śrī Kāma " (He who is the Husband of the Goddess Śrī) in worship (29-38).

XXV. यात्रा *Yātrā* (32 śls)

" Pilgrimage "

Brahmā asks what people not so wise are to do to express their devotion to God. Parama promptly answers that their *dharma*-obligation is conscientiously to go on pilgrimages to holy places according to a prescribed manner (1-4, 8-13). He then goes on to say that places requiring several days' journey because located farther from the worshipper's home bring increasingly greater merit to the pilgrim (5-7). He then names some widely-dispersed places of Vaiṣṇava pilgrimage (14-19), and then turns to some rules of behavior to observe when on a pilgrimage (20-32, 42-48). He advises that one can also gain merit even by being kind to other pilgrims (33-36). He then moves to matters concerning acceptable times for pilgrimage (37-39), and suitable moods induced by a place as determinant for staying or moving on (40-41). The chapter closes with an eulogy of pilgrims and pilgrimages (49-52).

XXVI. लोक *Loka* (88 śls.)

" World Order "

Brahmā asks to know about the World Order. The image used in both the question and the commencement of the answer is the cosmic tree with its roots stretching heavenward (1-4). Coming to specifics, there are seven worlds above the earth, and the netherworlds below (5-6). He describes first the earth (7-39) with its mountains, islands, trees, rivers, *etc.* Then in turn the atmosphere (40-43), *svarga* (44-50), *maharloka* (51-52), *janaloka* (53), *tapoloka* (54) and *satyaloka* (55-59), whereupon He turns to describing the lower regions of hell (60-62). This world order is contained in the Lord's Infinite Being, in Him Who has the power to create innumerable other, similar creations (63-71).

He then explains the nature of *saṃsāra*, how it is effected by *karman*, and how one by discipline of self and devotion to the Lord can attain beatitude

(72-81a). The Lord Himself remains outside this system as the Unmoved Mover (81b-85a) so long as it is His Pleasure to keep the time-determined creation going, whereupon after 100 cycles, He draws everything into Himself and again exists Alone (85b-88).

XXVII. संग्रह *Saṁgraha* (56 śls.)

" Review "

At this point Brahmā asks for an orderly summary of steps to be used in worship. The Lord starts (3-12) with what one does daily, citing some to be regularly (13-14), and the procedure for daily worship liturgies with flowers and fire (15-32). Then he turns to a resumé of *dīkṣā*-rites with the three parts (33-42a), then to the construction and consecration of a temple containing an image (42d-49), and the institution of regular worship therein (50-56).

XXVIII. अनुग्रह *Anugraha* (43-1/2 śls.)

" Options "

(This chapter is so full of lapses that little sense can be made of details.) Brahmā asks how, when there is an unavoidable interruption in *nitya, naimittika* and *kāmya* routines, these obligatory duties may nevertheless be done in a condensed performance. Parama replies that when repeating *mantras*, best, of course, is to attend to them then and there in all details. But other options are available. Similarly when doing *pūjā* it is best to do it with all paraphernalia; but here also other options are available. So also, with *nyāsa*-practices, which should be done unstintingly; but options for lesser performances here are also available (1-9). Having thus taken care of daily obligations, the Lord turns now to occasional activities. These are best done at the ideal times with all attention to details of fasting, *etc.*; but here, as elsewhere, there are allowances made for performance on a less scrupulous level. [He apparently does not turn specifically to *kāmya*-celebrations in a much as the chapter ends with] a listing of impediments to various routines that may be overcome by performing appropriate auspicious actions (10-44a).

XXIX. कर्मशेष *Karmaśeṣa* (79-1/2 śls.)

" Other Rituals "

Here Brahmā and Parama decide that they should cover items not already taken up (1-2). [The chapter turns out to be a miscellany.] First taken up are counsels for worship of God through a fairly simple *maṇḍala*-arrangement (3-7), then come some observations about when it is important to keep ritual silence (8-9), followed by details on how to fashion the *sruk*-ladle and *sruva*-spoon (10-15). Then abruptly he speaks of the five " *Vyūha* "-*mantras* and other

prayers to be used with food-offerings (19–34), and what should be done with the leftovers (35–36). Then He adds a few details about *agnikārya*-rites that were not given previously (37–43). Next come some observations about *dīkṣā*-rites and *ācārya*-qualifications (44–48a), whereupon He turns to siting the plot for a temple-building (48b-54). The next general area of discussion are rules of conduct-especially in worship-outlines—for the different *āśramas*, or life-stages (55-60). The closing miscellany of remarks have to do with details of worship-where deities are to be "placed", what may properly be used for *arghya*-water *etc.* (61–79).

XXX. रहस्य *Rahasya* (127 śls.)

"Secret Doctrine"

Brahmā is ecstatic over what he has so far learned, and asks hopefully if there is any more to know. Parama responds by giving his listener some counsel about His Own Nature. For example, speaking of His grace He says that it is not sent simply due to crisis, nor in response to elaborate rituals, nor to assuage the suffering of a servant, but in His own Time (1-13). He counsels that those who seek His Feet always remain true to Him, keeping Him always in mind—lest they fall from His grace (14-36). He then advises that a worshipper should constantly think on Him-counseling detachment from worldly things as well as affection for the Lord (37-68). He alludes to some further virtues which, when practiced by a man of faith, lead to *sāyujya*-union with God (69-81).

Brahmā interrupts to ask for clarification of the "*sāyujya*"-state as over against what is called "*aiśvarya*" (82). Parama answers philosophically, making some subtle distinctions between the two (83-107). Brahmā then asks what one should be on guard against as endangering one's efforts to reach God, and Parama lists some faults and vices to avoid and, in closing praises the practice of certain virtues (108-127).

XXXI. उपसंहार *Upasaṁhāra* (69 śls.)

"Conclusion"

Parama asks Brahmā to keep the foregoing doctrines from the unworthy and to pass them on to sages gathered at Śvetadvīpa. He thereupon disappears (1-8). Mārkaṇḍeya—narrator of the entire story-within-a-story—then describes how Brahmā went to Śvetadvīpa, passed the *tantra* on to the four sages (Sanatkumāra, Sanaka, Sanandana, Sanātana) in a teaching-session lasting five nights, after which he left them (9-20). Those four passed it on to the *siddhas* and sages, among whom was Mārkaṇḍeya (21-33). Addressing Devala, Mārkaṇḍeya then recounts the blessings that come to those who are devoted to the

Lord in the proper ways (34-50). He warns Devala that he, in turn, should take care whom he gives the *śāstra* to, since it represents the gift of Highest Wisdom (51-57).

This abbreviated form of the Pāñcarātra satisfies Devala, who then goes on his way (58-69).

Critical Notes :

While all general indications are that the text before us is essentially complete, it should be noted that there is a gap that omits the end of ch. XXIII and the beginning of ch. XXIV. Also there are lapses in ch. XXVII. The editor of this edition used only two manuscripts for collation (MGOML D. 5273 [?] and Adyar *ms.* 10.G.27). Other versions that are available may perhaps yield the missing passages to interested scholars. If a revision is ever taken up, some attention may also be given to the correction of various spelling, printing and grammatical errors, found in the present edition (see especially ch. XXVIII).

[Index Code : PRMP]

Rare :

Paramapuruṣa-saṃhitā, edited by P. Sītārāmācārya, Publication of the Literary Pride of India, No. 4, Bhadracalam, 1938. [*Telugu* script]

Introductory Remarks :

The printed work that goes by this name presents in ten chapters what Nārada heard from Brahmā, his father, who in turn had learned the teaching in five nights of instruction from the Lord Himself. The framework narrative has Nārada, then, passing this teaching on to some sages. The work is unusual in the amount of attention given, particularly in Chs. II, III and V, to the personnel of a temple, their prerequisites and duties, their different ranks, the privileges and responsibilities of ecah *etc.* Other chapters turn to the rewards accruing to devotees who frequent temples (ch. IV), and the behaviour expected of them there (ch. VII). One chapter outlines, in order to clarify and justify what might be to some the unnecessary expenses, the complicated procedures of certain temple routines including those of a *prāyaścitta*-nature (ch. VI). The remaining chapters (VIII, IX, X) turn to individual piety and devotion and how such feelings may be properly expressed in certain *naimittika* celebrations. The ten chapters, with appendices presenting some extra verses not found in all versions, total slightly over 940 *ślokas* ; in X : 72-75 it is stated that this " best of all *saṃhitās* " contains 1000 *ślokas*.

The title " *Paramapuruṣa-saṃhitā* " is not found in any of the canonical lists. However, " *Puruṣa* " is found named in *Kapiñjala* (78/100) and in *Bhāradvāja* (79/103) ; and " *Parapūruṣa* " in *Pādma* (55/108), *Puruṣottama* (41/106), *Mārkaṇḍeya* (65/91) and *Viśvāmitra* (74/108). There are serious grounds for doubt that the work in hand—at least in its present version—is the text referred to in any of the lists. See " Critical Notes, " below.

DESCRIPTION OF CONTENTS—

I. शास्त्रावतार *Śāstrāvatāra* (29-1/2 śls.)

The work opens with a prayer to Viṣṇu (1-3). The narrative commences by setting the scene. On the banks of the Ganges [*bhāgīrathītīra*] Nārada comes upon a band of gathered ṛṣis (4-7). He discovers from them that, although they already know to some extent about, and worship according to, the " *Ekāyana* "-Veda, they still have certain doubts which, they say, only he

can clear up for them (8-20). He says that what they want to know is, in essence, what his father, Brahmā, heard in five nights of instruction from the Lord Himself. This teaching will lead any one who knows it to Viṣṇu's feet (21-26). The ṛṣis prevail upon Nārada to tell them this teaching (27-30a).

II. अर्चकपरिचारकादिसंख्यानिर्णय

Arcakaparicārakādisaṁkhyānirṇaya (100 śls.)

"Concerning the Number of *Arcakas* and Other Temple Personnel".

The ṛṣis ask first how to distinguish between the various temple servants (1-3). Nārada replies that on the very day of *pratiṣṭhā*-consecration the *yajamāna*-patron should hire all the temple personnel required (4-5). As for the *arcakas*, appointees must meet certain requirements (6-11); there should be 108, 32, 24, 16, 8, 2, or at least one such qualified person appointed. Other qualifications and disqualifications are also mentioned (12-21). The *yajamāna* should see to it that these appointed *arcakas*, and their families, are amply provided for—giving them legal (title to?) land, *etc.* (22-40a). As well, there should be a supervising "*sthānācārya*" appointed to supervise the religious activities of the temple (40b-53). For chanting Vedas, the *Drāviḍāmnāya*-scriptures, *stotras, etc.*, 4 to 1000 "*adhyāpakas*" are to be appointed also (54-76a). The *hastaka*-assistants to the *arcakas* are also to be appointed, and their duties and privileges are outlined (76b-79); also cooks (80-84a), and other attendants, and musicians, are to be appointed (84b-88a). All of these temple servants should have undergone *pañcasaṁskāra*-qualifying rites (88b-89).

Anyone who sees to these good deeds of appointment will reap great rewards, even though he must perforce stint on the numbers occasionally (90-94). When it comes to making repairs of a temple, *etc.*, certain other specialists, too, must be hired (95-99a). All this is most secret, but very important information—so counsels Nārada at the end of the chapter (99b-100).

III. अर्चकाधिक्यतानिरूपण *Arcakādhikyatānirūpaṇa* (95 śls.)

"The Numbers of Priests needed for Special Occasions"

Continuing along same lines as in preceding chapter, Nārada points out that an *arcaka* is just like a son [*putra*] of Hari, and thus it is as a birth-right that the temple concerns fall to him (1-7a). Therefore, all should obey the *arcakas*. Trustees [*dharmakartās*] should help to make the *arcakas'* role effective and their life comfortable, for the *arcakas* have no other duty than to conduct sacrifice to the Lord for others [*parārthapūjā*]. They are answerable only to God (7b-19).

Are *arcakas* to accept gifts and gratuities from the devout visitors to a temple? The answer seems to be that in so far as they fulfil their duties they

should be rewarded—not only with the collections gathered for the Lord, but also with sweet praises and cows (20-44a, 71-74). A benediction, blessing, or curse pronounced by an *arcaka* is as potent as if it came from the lips of the Lord Himself (44-55). Hence, all kinds of honor should be accorded to an *arcaka* anywhere and at any time (56-61)—even when they stand next to the Lord Himself (75-78).

If an *arcaka* is appointed in a temple not of the line of the preceding *arcaka*, then the temple must be reconsecrated by him (62).

Since the *arcaka* must stay overnight many times to serve the Lord, accommodations should be provided him there—but for no one else (63-70). Indeed, he only is allowed certain unique privileges and rights in the temple (79-92). *Yajamānas* should see that the *pūjā*-routines are continued in a temple, even if it means begging for funds to do so (93-95).

IV. भगवत्तीर्थप्रसादादिकमहिमवर्णन

Bhagavattīrthaprasādādikamahimavarṇana (192 śls.)

"In Praise of the '*Tīrtha*' and '*Prasāda*' of the Lord"

The ṛṣis want to know about the details of sacramental offerings made and received in temples (1-4a). Nārada turns first to *prasāda*—that is, food that is handed out to the devotees—when, where, and how it is to be taken (4b-46). Next he discusses the *tīrtha*-water that has been offered to the Lord, then collected again and distributed to the faithful—why, when, and how this should be taken (47–58).

Since grace comes to men also simply through beholding the Lord in his icon-form, Nārada then discusses *darśana*-viewing of Viṣṇu at various times (59-74, 175-179). As well, merit derives from accepting other offerings given first to the Lord then divided up for distribution among His devotees—like *tulasī*-leaves, the *pavitra*-" garlands", cosmetics of the Goddess, *etc.* (75–84).

He even speaks of the merit of staying near a holy place, of dying near a holy spot, of supporting special liturgies to the Lord (85-91). Even giving gifts to the temple, volunteering one's help in temple routines, endowing the construction or consecration of special buildings or shrines—these activities are all means to gain *puṇya*-rewards (92-114). Even a man who salutes a *gopuram* from far off—let alone those who fully prostrate at *balipīṭha*, at the gates to the "*mahā*"-*maṇḍapa* and at the center of the "*mahā*"-*maṇḍapa*—such ones are sure to be rewarded (115-117). Indeed, every action in a temple is to be done by a devotee with all attention to detail and propriety—whether it be in the routines of daily visitation or in arranging to be in the immediate vicinity during festival periods (118-130). Of course, it goes without saying that those who help maintain and execute special liturgies and festivals will be richly rewarded in spiritual as well as mundane benefits (131-174, 180).

The chapter closes with a miscellany of observations about the virtues of domestic worship (181-188),* and about bearing the marks of the Lord on the body, *etc.* (189-192).

V. धर्माधिकारिविनिश्चय *Dharmādhikārivinišcaya* (70 ślS.)

" Considerations in respect to a Temple Trustee "

The ṛṣis ask now about the assistants to the *arcakas* in their temple routines (1-3). Nārada says at the time when the other personnel of a temple are appointed, an administrative officer [*dharmādhikārin*] should also be appointed. His qualifications are listed (4-14a 18-30a, 58-62) and his duties are outlined (14b-17, 30b-32, 47-51a, 52-57, 64-70 , his privileges explained (33-42, 50b, 63). In certain cases, a *yajamāna* may become the sole trustee for a temple (43). In any event, whoever the trustee or trustees may be, they must meet with the formal approval of the *arcaka* (44-46 .

VI. संप्रोक्षणादिसमयनिरूपण *Samprokṣaṇādisamayanirūpaṇa* (55 ślS.)

" The Occasions for *Samprokṣaṇa* Rites "

The ṛṣis ask why *samprokṣaṇa*-sprinkling rites are performed in temples (1-2a). There are, says Nārada, four parts to each *samprokṣaṇa*-rite, namely sprinkling the temple precincts and buildings, bathing the icon, performing *śāntihoma*-oblations and offering food-gifts to the participants (2b-4a). And, *samprokṣaṇa* must be done to avert further bad consequences when breakage occurs, when miraculous events take place, when lapse in routines occur, when fire breaks out or when natural calamities strike, when defilements happen, when mistakes come in rites, *etc.* (4b-53). If *samprokṣaṇa* is not done on such occasions, the Lord will be displeased (54-55).

VII. भगवदपचारनिरूपण *Bhagavadpacāranirūpaṇa* (62½ śls.)

" Concerning Insults to the Lord "

The ṛṣis ask what it is to dishonor the Lord (1–2). The bulk of the chapter is given over to cataloguing the various ways in which the Lord is indirectly or directly dishonored by men : egotism (3-4, 39-40) ; condemning *tīrtha* and *prasāda* as ordinary things (5-6, 9-10, 25-29) ; defiling the temple precincts by carelessness or calculated bad behaviour (7-8, 20-21, 30-34, 46-47, 54) ; acting as if the temple or the icon is not holy or that its activities are ordinary and mundane by ignoring established modes of respectful behavior (22-24, 41-45, 48-53, 55-60, 11-19, 35-38) ; *etc.* At any moment one should always be prepared to obey the orders of the *arcaka* (61-63a).

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* Note change of focus from temple to domestic activities.

VIII. भक्तभावविलक्षण *Bhaktabhāvavilakṣaṇa* (72 śls.)

" Concerning what is Special about True Devotees' Thoughts "

The ṛṣis ask to know more* about *prapanna*-devotees (1-3). Nārada in his response emphasizes the thoughts and intentions of devotees (rather than mere superficial acts), pointing out that such persons are rewarded according to their hearts' devotion (1-7). By the same token, he stresses, no matter how much one does, if his heart is not right, the work avails him nothing toward his salvation (8-10). Those whose thoughts reflect commitment, dedication and reverence in regard to the Lord—such devotees will get release (11-29). When testing times come, the true believer will always ask himself what may be the cause of his calamities, trying to trace them to his own faults, rejoicing always in the Lord's grace which helps him work away in such manner his past sins (30-38). One's thoughts should always be on God; for one never knows when death will come (39-41a). Everywhere and always—whether travelling or staying at home—one should avail of every opportunity to maintain closeness to God (41b-51a). Whatever is done in this world should be done as a loving duty [*kaiṅkarya*] to the Lord; moreover one should avoid doing things simply for personal gain (51b-58a). A *prapanna* should strive to visit each and every holy place—such activities please God and help the devotee to win His grace (58b-71a). These things, Nārada reminds his listeners, are exactly what Brahmā heard from Nārāyaṇa (71b-72).

IX. श्रीजयन्त्याद्युत्सवनिर्णयविधि

Śrījayantyādyutsavanirṇayavidhi (82 śls.)

" Discussion about the Celebration of Kṛṣṇa's Birth and Other Festivals "

The ṛṣis ask to be informed about " *Śrījayantī* " (1-3a). Nārada complies, but tells about the birth commemorations of Rāma first (3b-7), then of Nṛsiṁha (8-13), only after which does he turn to " *Śrījayantī* " or the birth commemorations of Kṛṣṇa (14-51a). In this section it is said when and how to honor Kṛṣṇa, for how long and despite what circumstances, *etc.*

Then, Nārada tells about the birth celebrations of Śrīdevī (51b-60), which are to be followed by " *vijayādaśamī* "-routines (61-71a). Finally, the time for undertaking *kṛttikādīpa*-celebrations is discussed (71b-80). Again Nārada reminds his listeners that all this was reported to Brahmā straight from the Lord (81-82).

X. एकादशीव्रतमहिमाभिवर्णन *Ekādaśīvratamahimābhivarṇana* (75 śls.)

" Discussion concerning the Greatness of the ' *Ekādaśī* ' Vows and Observances "

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* This suggests that there may have been a section before this on *prapannas.*

The ṛṣis ask about the *vrata*-vow to be done on the eleventh day of each fortnight (1-2). Nārada begins by praising the virtues of the eleventh day itself (3-4), and then tells a story about how the "*Ekādaśīvrata*"-vow originated (5b-25a). Then he describes the rewards for observing it (25b-26a), and how to undertake the *vrata*-vow step-by-step (26b-35). Since no food is to be cooked on *Ekādaśī*-day, if *śrāddha*-obligations coincide with *Ekādaśī* then the *śrāddha* should be put off (36). However, certain concessions and options are given (37-40).

Then he turns to what is to be done on *Dvādaśī*-day (41-44).

The rewards of "*Ekādaśīvrata*" are then given (45-46a), followed by a discussion of the finer points for determining the precise moment when *Ekādaśī*-day commences (46b-66). The day is further praised for its sacredness and potency (67-69).

Nārada thus taught the ṛṣis the great secret of the "*Bhagavat-śāstra*" which was learned from Brahmā (70-71). Altogether there are 1000 *ślokas* in this condensation, and it is the best of all *saṃhitās* (72-75).

[*Note* :—Since the whole of the *Saṃhitā* as published contains only some 850 *ślokas* of the presumed full 1000 *ślokas*, there are fragments given in Appendices that represent additional lines found in some recensions.

Appendix 'A': 30 śls. to be found in ch. VIII regarding the use of the *śaṭhakopa*, respect for priests, the method of distributing *prasāda* daily, and how to receive it, *etc.*

Appendix 'B': 29 śls. to be found in ch. III—more about *arcakas*, especially their funeral rites.

Appendix 'C':
(i) 5-1/2 śls. to be found in ch. II—on giving gifts of land to a temple by the *yajamāna* after *pratiṣṭhā*.

(ii) 5-1/2 śls. to be found in ch. III—condemning *arcakas* who steal.

(iii) 11-1/2 śls. to be found in ch. IV—about *japa* of *mantras* and the benefits of doing it; and about decorating the home, *etc.*, with *śaṅkha* and *cakra* motifs.

(iv) 5 śls. to be found in ch. V—about the trustee [*dharmādhikārin*] and his lapses.

(v) 4 śls. to be found in ch. VI—more about occasions for *saṁprokṣaṇa* arising in *saṁprokṣaṇa* itself.

(vi) 8-1/2 śls. to be found in ch. VII—about dishonoring God by riding into the temple on a horse, *etc.*

(vii) 6-1/2 śls. to be found in ch. VIII—more about good thoughts of a *bhakta* while bathing, *etc.*

(viii) 5 śls. to be found in ch. IX—more about "*Śrīrāma-navamī*".

(ix) 3-1/2 śls. to be found in ch. X—more about the mythical origin of "*Ekādaśīvrata*".

This makes a total of 970—the remainder of which are made up in the foot-notes, *etc.*

Critical Notes—

In ch. VIII the question about *prapannas* indicates something had previously been said on the subject. Perhaps some verses—or chapters—are missing before this. Certainly there seems to be available a number of later chapters that may be added from secondary Pāñcarātra sources. A "tenth" chapter on *mahotsavaprāyaścitta* is found in two versions (*Pūjāsaṁgraha*, MGOML R. 2856, containing 136-1/2 *ślokas*, and *Prāyaścittapaṭala*, MGOML R. 2996, containing 125 *ślokas*); a fragment of 54 *ślokas* from the "fifteenth" chapter is found in the subject of *rathārohaṇavidhi* (*Pāñcarātrasārasaṁgraha*, MGOML R. 762); an "eighteenth" chapter containing 168 *ślokas* on *diśāhoma-vidhi* is available (*Prāyaścittapaṭala*, MGOML R. 2996); a "twenty-second" chapter contains 26 *ślokas* on *bhūguptavidhāna* (*Prāyaścittasaṁgraha*, Smith's Āgama Collection) and 5-1/2 *ślokas* on *suṣupti* (*Pūjāsaṁgraha*, MGOML R. 2856); and a "twenty-ninth chapter of 212 *ślokas* is on *prāyaścittavidhi* (*Prāya-ścittasaṁgraha*, a manuscript owned by R. Raghava Bhattar of Śrīraṅgam). Other fragments for example, one found in *Pāñcarātra-saṃhitā* (MGOML R. 352, the fragment ending on p. 141 there)—may add still additional chapters to the list.

These extra chapters present one with the problem of determining whether they belong to an extended version of the work that is presented partially in print, or whether they constitute portions of an otherwise "lost" work of the same name. In both cases even knottier problems arise in regard to the dating and canonicity of the work(s) concerned. These are problems that may occupy future scholars.

परासरसंहिता

[Index Code: PRSR]

PARĀŚARA-SAṂHITĀ

Not Available :

Parāśara-saṃhitā, Bangalore, V. M. Śāla Press, 1898 (153 pp.) [*Telugu* script].

Introductory Remarks—

This is a work of some 2000 *ślokas* divided into thirty-one chapters. Chapters XXIV (?) was quoted in the 15th century by Pillailokajirswamy, and in the course of the *Parāśara-saṃhitā* (ch. XXII) itself we find mention of some of the *Ālvārs* and *Ācāryas*, Bhūta (Peyālvā), Mahadāhvaya (Periyālvār), Hrada or Sarat (Poihai), Nāthamuni, Puṇḍarikākṣa, Rāma, Kṛṣṇa, Varada and Sundara [jāmātā ?], Śatrujit...so that the composition of this work must have been before the 15th century but considerably after the time of Sundara. Thus it belongs to the *saṃhitas* of the " later " period.

This late date is supported by the fact that by the time this text was written the meaning of the term " *Pāñcarātra* " had come to be associated solely with the practice of undergoing the " *pañcasaṃskāra* "-rites and observing the " *pañcakāla* "-periods—evidently a late interpretation, to judge from other definitions found elsewhere (see *Index*, below, under " *Pāñcarātra* "). Further, the narrative (III : 122-123) mentions the list of canonical titles found in the *Pādma-saṃhitā*, which places its composition after that work—even though the title " *Pārāśarīya* " is found there. In fact, the name " *Parāśara* " or some variant on it is found in the following lists: *Kapiñjala* (10/100), *Pādma*, *Viśvāmitra*, *Puruṣottama* (25/106), *Bhāradvāja* (12/103), *Mārkaṇḍeya* (24/91), (64/108), (43/108), and *Viṣṇu Tantra* (42, 108/154).

Turning to the contents of the *Parāśara-saṃhitā*, we find that a major portion of the work—chs. V-XX, XXIII-XXXI—is devoted to *mantras* and their composition and applications. Some brief notice is given in chapters XXI and XXII to temples and icons to be installed there, while the opening chapters (I-IV) are given over to a description of the behavior of a true devotee [*prapanna*]. *Dīkṣā* is treated briefly in chapter VI. The narrative framework is a dialogue between a sage and Parāśara, the latter of whom quotes Bhagavān in the course of his exposition.

DESCRIPTION OF CONTENTS

I. [no title] (49 śls.)

" The Characteristics of True Devotees "

A sage asks Parāśara to tell him the characteristics of a *prapanna*-devotee, as well as the various *mantras*, the names of Viṣṇu, *nyāsa*-procedures, *etc.* Parāśara commences his answer by repeating what Viṣṇu told him* regarding the *prapanna*-way of life. Among other things he reports that it is essential for a true *prapanna*-devotee to have undergone "*pañcasaṁskāra*"-rites (9 ff.); also that he orient his daily observances about the five daily *pañcakāla*-divisions (16 ff.). Then he turns briefly to those who are suited and those who are unsuited for worshipping God (20-36a)—during which he condemns the following of the "*māyāvāda*" and "*buddhaśāstra,*" against wearing a moustache, eating with non-Vaiṣṇavas, *etc.* Those who want to achieve salvation should employ *vaiṣṇavabimba*-icons in their worship and they should follow the rules of worship appropriate to these, in all things adhering to the "*sāttvika*" ways in keeping with the *śruti* and *smṛti* traditions. As well, a *prapanna* should be scrupulous in many social and commensal situations (36b-49).

II. 'प्रपन्नवृत्याचार' *Prapannavṛtyācāra* (81 śls.)

"General and Special Rules of Conduct for *Prapannas*"

The sage asks Parāśara to tell more about the ways in which *prapannas* should behave. Quoting Bhagavān, he says the path of behavior [*vṛtti, ācāra*] is easy, but certain rules laid down in the Vaiṣṇava scriptures [*vaiṣṇava-śruti*] must be practiced. He mentions that the following sacraments are to be observed: *jātakarman, nāmakaraṇa, anna-prāśana, caula,*—all with *śaṅkha* and *cakra* (3-16). Other rules, too, are to be honored: in shaving (17-26), in the method of applying the *puṇḍra*-mark with the yellow-sandal paste color in the center (27-33), in uttering daily the "*Gāyatrī*", "*aṣṭākṣara*" and "*dvaya*"-*mantras* correctly and piously (34-51), while avoiding certain people of evil ways as well as the evil ways themselves (52-55), and in the observance of general rules of conduct suitable to a *prapanna* (56-71).

Then follows a section describing a "*paramaikāntin*"—namely, one who observes the proper rules of conduct for a *prapanna* and who worships the Lord in a *svayaṁvyakta*-place (72-75). The chapter ends by citing as those wise in the ways of Pāñcarātra [*pañcarātrajña*] who adhere to certain legal authorities : Āpastamba, Yājñavalkya, Bodhāyana, Vaikhānasa, Āśvalāyana, *et. al.* All who follow their teachings will surely get salvation, so long as every action observed is dedicated to the Lord (76-81).

III. [no title] (136 śls.)

"Some Miscellaneous Rules for the Devout Life"

Note: in subsequent chapters the recipient of the teaching is Brahmā.

Brahmā asks the Lord to enlighten him concerning the daily routines (*nityācāra*) of a *prapanna*. The Lord's answer traces the devotee's day from his early arising from bed in the morning, through his prayers, toilet, worship, *etc.* In the course of this, some interesting points are made: the relation of the individual soul to the Lord is that of *śeṣa* and *śeṣin* (17); of all the *yogas* which lead to union with God, "*rājayoga*" is the best (18); how to remember the line of one's teachers before taking up *japa*-repetitions (73); the rules for women-*prapannas* (78 ff.); the mention of rules for a *śūdra-prapanna* and others (108 ff.); the various expiations that are to be done for minor infractions of various rules (93-108); the extent of the Pāñcarātra reaching to one-and-a-half crores of teaching [*sārdhakoṭipramāṇa*], and the mention of *Pādmasaṃhitā*'s list of titles and its general contents (122-123); the necessary prerequisites of *dīkṣā*-initiation for anyone who would worship God (129-136).

IV. [no title] (185 śls.)

"More about the Behavior of the Devout"

Bhagavān declares that He will outline steps for meditation at daybreak [*sandhyopāsana*] (and the procedure He outlines is comparable to what is in other *saṃhitās* the *abhigamana*-routines of the "*pañcakālas*"—1-30). "*Upādāna*" is next to be attended to, whereupon worship—at the temple (31)—is to be done. Further, one who calls himself a "*guru*" should be able to perform worship in the prescribed ways as well as to give *pañcasaṁskāra*-initiation to others—for none should worship God without that *pañcasṁskāra*-initiation (32-41). Then follow for various persons some miscellaneous counsels connected with the worship of God, whereupon the attention turns to foods and dishes, *etc.*, that may be offered to God in worship (42-75). "*Ijyā*" is then treated by the rehearsal of a miscellany of concerns—doing one's toilet, the right relationship to effect with God, the rules of worship to follow (avoiding those of the Vaikhānasas), commensal rules to observe, attitude toward *sannyāsins, etc.* (76-128). Then "*svādhyāya*"-concerns are generally treated (129-138), and "*yoga*"-period rules are laid out (139-142). He alone is a "*guru*" who attends to all the things listed.

Dīkṣā is of two kinds, of which one—*pañcasaṁskāradīkṣā*—is treated at some length, emphasizing the five sacraments as these may vary according to different caste-distinctions (143-160). Further distinctions about worship are made in relation to the caste-groups, *etc.* (161-185).

V. [no title] (31 śls.)

"Concerning the Thousand Names of the Lord"

Bhagavān offers to tell how to repeat the 1000 Names of the Lord, as well as to give certain explanations about the "*sahasranāma*"-*mantra*—its ṛṣi, meter,

śakti, etc. Further He declares He will tell how to do *dhyāna*-meditation in connection with this *mantra* (1-13). As for *dhyāna*, there is a different method for *śūdras* to follow (14-16) from brahmins (17-19). *Japa*-repetitions are then treated (20 ff.). An eulogy of those who use the *mantra* closes the chapter (26-31).

VI. [no title] (66 śls.)

" Rules for Initiation into *Mantra* Usage "

This chapter turns to the matter of initiating a believer into the knowledge of *mantras*. Why, when, how, *etc.*, to do this *mantradīkṣā*-ceremony is outlined up to the point of having branded the initiate (1-42), whereupon a section is given over to discussing generally the *pañcasaṁskāras*. Only after this are the final steps of the *dīkṣā* ceremony mentioned (43-66).

VII. [no title] (24 śls.)

One of the things useful for achieving salvation [*viṣṇusāyujya*] as well as a necessity in His normal worship, is the "*puṁsūkta*" (= the Puruṣa Hymn, RV: X : 90). This chapter says that the ṛṣi is Brahmā, the meter *anuṣṭup*, the *devatā* is Puruṣa, *etc. Nyāsa*-concentrations are enjoined for use with this, as is *japa*, *etc.* (1-17). He who rightly employs this reaps rich rewards (18-24).

VIII. [no title] (14 śls.)

This chapter discusses the "*śrīsūkta*"-*mantra*—the analysis of it, its repititions, *etc.*, with particular *mudrās* and with *dhyāna*-meditations, and so forth (1-13). The final verse (14) mentions the advantages of this *mantra*.

IX. [no title] (13 śls.)

This chapter in a similar way discusses the " *bhūsūkta* "-*mantra*—a *mantra* that may be used in *pratiṣṭhā*-ceremonies (1-13).

X. [no title] (19 śls.)

This chapter, likewise and in similar fashion, discusses a *mantra*, in this case the " *nīḷāsūkta* "-*mantra* (1-19).

XI. [no title] (21 śls.)

This chapter turns to the eighth-syllable " *mūla* "-*mantra*. This may also be used in *pratiṣṭhā*-ceremonies (1-16). Then the " *dvaya* "-*mantra* is briefly treated (17-20). One should employ *all* the *mantras* in his *nitya* and *naimittika* duties if he seeks *mokṣa* (21).

XII. [no title] (64 śls.)

This chapter discusses the letters of the alphabet in detail and offers remarks concerning the presiding deity of each, its meter, its *śakti*, *etc.*, just as

if each one were a *mantra* itself (1-57). An eulogy of one who knows the details just explained closes the chapter (58-64).

XIII. [no title] (190 śls.)

Bhagavān declares He will now describe the *mantras* of the 24 *mūrti*-aspects of the Lord—Keśava, *et. al.*—their *nyāsas, etc.*, inasmuch as these will be useful in *pratiṣṭhā*. A warning is given to *arcakas* not to allow mixture [*sāṁkarya*] of a particular *mantra* with the wrong icon during worship ; if such things are done it is as sinful as if one were to offer meat and alcohol to the deity ! (1-12). Then analysis of the various *mantras* are made for the remainder of the chapter: Keśava (13-20), Nārāyaṇa (21-27), Mādhava (28-33), Govinda (34-40), Viṣṇu (41-46), Madhusūdana (47-51), Trivikrama (52-57), Vāmana (58-63), Śrīdhara (64-68), Hṛṣīkeśa (69-74), Padmanābha (75-80), Dāmodara (81-87), Saṁkarṣaṇa (88-93), Vāsudeva (94-99), Pradyumna (100-105), Aniruddha (106-111), Puruṣottama (112-120), Jagannātha (121-130), Adhokṣaja (136-144), Acyuta (158-163), Janārdana (164-171), Upendra (172-176), Hari (177-182), and Śrīkṛṣṇa (183-190). In the course of these, there are two digressions on worship, citing general rules (131-135, 145-157).

XIV. [no title] (39 śls.)

This chapter turns to a brief discussion of the 24 *tattvas*, and speaks of them in terms of the presiding deity of each, the *nyāsas* appropriate to these deities, *etc.* (1-39).

XV. हंसमत्स्यादिमन्त्रविधि *Haṁsamatsyādimantravidhi* (313 śls.)

" Rules for the *Mantras* addressed to Haṁsa, Matsya, *et. al.* "

This chapter turns to the *mantras* attached to each of the ten *avatāras* and some other forms—the *nyāsas* appropriate, the *japa*-repetitions, the " *gāyatrī* "-forms, the *bīja*-analyses, *etc.* —" *Haṁsa* "-*mantra* (3-9), " *Haṁsa-gāyatrī* " (10-13), " *Matsya* "-*mantra* (14-16a, 19-37) ; " *Hayagrīva* "-*mantra* (38-42), *dhyāna*-meditation on Hayagrīva (43-73), *yantra*-designs and their decoration in connection with his worship (74-115) ; " *Kūrma* "-*mantra* (116-125), " *Kūrma-gāyatrī* " (126-133) ; " *Varāha* "-*mantra* (134-145), " *Bhūvarāha-gāyatrī* (146-151) ; " *Narasiṁha* "-*mantra* (152-159), *dhyāna* on Narasiṁha (160-164), " *Padma* "-*mantra* (165), " *Narasiṁha-gāyatrī* " (166-170), holy places suitable for *japa*-repetitions of " *Narasiṁha* "-*mantra* (171-180) ; " *Vāmana* "-*mantra* (181-188), " *Trivikrama* "-*mantra* (189-195) ; " *Śrīrāma* "-*mantra* (196-201), *dhyāna* on him (202-205), " *Śrīrāma-gāyatrī* " (206-213), *yantra*-design for Rāma (214-233) ; " *Balarāma* "-*mantra* (234-247), " *Kṛṣṇa* "-*mantra* (248-271), *yantra* for Kṛṣṇa (272-290), holy places suitable for repetition of " *Kṛṣṇa* "-*mantra* (291-297), general rules for using " *Kṛṣṇa* "-

mantra (298-300). The remainder of the chapter (301-313) deals with differences between the various *mantras* and their respective sub-varieties: 6 for "*Haṁsa*"-*mantra*; 12 for "*Hayagrīva*"-*mantra*; 6 for "*Kūrma*"-*mantra*; 33 for "*Kṛṣṇa*"-*mantra*, *etc.*

XVI. [no title] (39 śls.)

In this chapter the "*Sudarśana*"-*mantra* and "*Sudarśananārasiṁha*"-*mantra* are dealt with. The "*Sudarśana*"-*mantra* itself is explained (3-18), followed by a discussion of the "*Narasiṁhānuṣṭup-cakra*" (19-24) and the "*Sudarśananārasiṁha*"-*mantra* (25-39).

XVII. पञ्चायुधमन्त्र *Pañcāyudhamantra* (20 śls.)

"*Mantras* Addressed to the Lord's Five Weapons"

This chapter turns to the *mantras* connected with the five weapons of the Lord: "*śaṅkha*"-*mantra* (2-6), "*gadā*"-*mantra* (7-13), "*padma*"-*mantra* (14-20) * * * [The rest of the chapter is lost]. * * * *

XVIII. [no title] (50½ śls.)

The *Mantras* Addressed to Śrī, Bhū and Nīḷā"

This chapter turns to the analysis of the following *mantras* addressed to the goddesses: "*Lakṣmī*"-*mantra* (2-20), its *yantra*-design, *etc.* (21-31), holy places for Her worship (32-34); "*Bhū*"-*mantra* (35-41); "*Nīḷā*"-*mantra* (42-51a) * * * [The rest of the chapter appears to be lost]. * * * *

XIX. [no title] (36 śls. inc.)

For *pratiṣṭhā*-purposes, Bhagavān says He will tell about certain *mantras* of *viṣṇubhaktas* "*Ananta*"-*mantra* (2-8); "*Garuḍa*"-*mantra* (9-16); "*Viṣvaksena*"-*mantra* (17-23). The remainder of the chapter deals with certain general rules for performing worship with *mantras* for the various classes, *etc.* (24-36). * * * [The end of this chapter is presumably lost] * * * *

XX. [no title] (10 śls.)

This chapter deals with the "*Hanuman*"-*mantra* (2-10).

XXI. प्रतिष्ठालक्षण *Pratiṣṭhālakṣaṇa* (225 śls.)

Bhagavān says that he is about to set forth the *pratiṣṭhā*-ceremonies that may be followed by both Pāñcarātrins and Vaikhānasas (1-7). An opening section (8-10) rehearses the constituent parts of a temple, before turning to the "sex" of stones—icons of male gods being made from "male" stones, *etc.* (11-13). Icons made of wood or stone, and depicting Viṣṇu, Śrī, Bhūmi, Nīḷā, *et. al.*, should not be used for domestic worship—but if the icons are of good metal,

then these deities may be used in home worship. Likewise, movable icons in a temple should be made of metal. All icons should be made by "*sāttvic*" *śilpins* (14-16).

Utsavabera-icons are to be made of certain of the Lord's Aspects only (17-21), and when icons of *bhakta*-devotees are installed this brings great merit (22-31). No merit comes from living in a village where a temple does not exist (32-39). Merit may be accrued by repairing damaged icons, however (40-44).

As for *pratiṣṭhā*-ceremonies of an icon : once the icon has been secured from the *śilpin* it is bathed (in *pañcāmṛta*) and placed in a specially built *maṇḍapa* having all the usual appointments (45-55). Then the *ācārya*-director is selected, along with other *ṛtviks* ; *jalādhivāsa*-rites with "*darpaṇādhivāsa*", *etc.*, are taken care of (56-61), whereupon various pots are to be arranged upon the *vedikā*—altar for the sanctifying bath. The various *mantra*-formulas to be used in these steps are briefly discussed (62-76). Then, grains having been spread on the altar, the Lord is offered five different kinds of attention (77-82) and laid to rest, after which a sacrificial *homa*-fire of one kind or another—*vaiṣṇavāgni* or *smārtāgni* or *śrautāgni*, depending on the type of icon being consecrated—is to be done (83-117). Then after certain ceremonies have been attended to, including "*ratnanyāsa*", the icon is fastened on its pedestal and *abhiṣeka* is offered, followed by sprinkling from water in the main pot. *Netronmīlana*-rites are done, followed by *nyāsas* done to the icon, after which point only may "*prāṇapratiṣṭhā*" be done with the "*prāṇapratiṣṭhā*"-*mantra* and the "*Narsiṁha*"-*mantra* (118-157).

All this is done to the accompaniment of readings from the four *Vedas*, *Upaniṣads*, *Śāstras*, *Purāṇas*, *etc.*, and from the *Bhāṣāgāna*.* After *pratiṣṭhā*-rites to the main icon are done ceremonies relating to the *balibera*-icon are attended to. A general discussion of *bali*-offerings is given. The ceremonies of the *pratiṣṭhā*-rites end with a feast for brahmins (158-191).

A short section follows on the merits of installing image of devotees (192-195), on who may conduct *pratiṣṭhā*-rites (including *sannyāsins*—196-202), on the potency of a newly-installed icon (203-204), on the rules of behaviour to be followed by an *ācārya* when giving "*mantradīkṣā*" and the respect he is to be given (205-210), and on certain rules for consecration of domestic icons (211-215). Then follows a brief discussion of the causes which necessitate *prāyaścitta*-penances with *samprokṣaṇa*-rites when the Lord's icon is molested (216-222). The chapter breaks off during an eulogy of the Lord's left-over food and water (223-225). * * * *

* A collection of all the available hymns of the Āḷvārs.

XXII. भक्तरूपावतार *Bhaktarūpāvatāra* (33 śls.)

" Incarnational Forms among Devotees "

Bhagavān says He will now speak about how He takes form in His devotees [*bhaktarūpavatāra*] (1-3). In addition to the usual fabled devotees, He mentions some of the *Ālvārs*, *Ācāryas* and saints by name—including Bhūtamuni, Saromuni, Mahadāhvaya, Nāthmuni, Sundara [jāmātā ?] (4-11). Icons to these devotees may be installed in temples and regularly worshipped (12-25). Two brief sections follow recording the qualifications that must be possessed to be a true Vaiṣṇava (26-29) and a pious *prapanna* (30-32).

XXIII. नामत्रयमन्त्रन्यासध्यानादिक

Nāmatrayamantranyāsadhyānādika (34 śls.)

" Meditation and Concentration on the *Mantra* of Three Names "

Bhagavān gives here the *nyāsa*-concentrations and the *dhyāna*-meditations for the composite *mantra* containing the names of Acyuta, Ananta and Govinda—and discusses it fully in terms of the ṛṣi, meter, presiding deity, *etc.* (1-9). There is a *yantra*-design that may be used in conjunction with the meditation of this *mantra*; how to construct and utilize this is given (10-22). An eulogy of the *yantra* and the fruits of using it are given (23-34).

XXIV. [no title] (22 śls.)

In this chapter Bhagavān quotes the Vedic verses that provide the source for such *mantras* as the " *Haṁsa,* " " *Rāmakṛṣṇa,* " " *Nārāyaṇa,* " " *Vāsudeva,* " " *Lakṣmī,* " " *Nīlā,* " " *Ananta,* " " *Garuḍa,* " " *Śrīkṛṣṇa* " " *Śrīrāma,* " " *Trivikrama,* " *etc. mantras* (1-17). These Vedic-originated *mantras* may be used only by brahmins, not by *śūdras*. To uphold this rule, as well as others, is a necessity in order to make one fit for any activity (18-22).

XXV. [no title] (56 śls.)

The " *Sudarśananṛsiṁha* "-*mantra* is discussed in terms of its origin and analysis (1-9), as well as its *dhyāna, japa* and the " prayogic " effects it has when using it in certain ways with *homa* (10-46). The *mantra* is eulogized in the closing verses (47-56).

XXVI. हंसमन्त्राणां ऋष्यादिन्यासहंसावतारकालः

Haṁsamantrāṇām ṛsyādinyāsahaṁsāvatārakālaḥ (76 śls.)

" The Occasion for Celebrating the ' *Haṁsa* '-*Mantras;* also concerning their *Nyāsa*, their ' Ṛsi ' *etc.* "

Each of a number of popular *mantras* has several varieties (1-10). All of these varieties are important for *prapannas* to know and to repeat ; as well, it is

necessary to know when to utter which *mantra* for installation rites of particular icons, *etc.* (11). Some of the eight "*Haṁsa*"-*mantras* are given detailed treatment—analysis, *dhyānas*, *nyāsas*, *etc.* (12-60). A closing section deals with how to perform "*Haṁsa-mantra-jayantyutsava*" and "*pradāna*"-gift-making (61-71) as well as with the "*Haṁsamālā-mantra* (72-76).

XXVII. (no title) (48 śls.)

In a similar manner to the preceding chapter's analysis, some of the 16 varieties of the "*Matsya*"-*mantra* are treated (1-48).

XXVIII. (no title) (34 śls.)

Similarly some of the 12 "*Hayagrīva*"-*mantras* are analyzed and discussed (1-34).

XXIX. (no title) (16 śls.)

Likewise, some of the six varieties of "*Kūrma*"-*mantra* are analyzed and discussed (1-16).

XXX. (no title) (39 śls.)

Here, some of the "*Varāha*"-*mantra's* 16 varieties are discussed, analyzed and described (1-39).

XXXI. (no title) (14 śls.)

Finally, some of the 64 varieties of the "*Nṛsiṁha*"-*mantra* are described, analyzed and discussed (1-14).

Critical Notes—

Chapter XVII, XVIII, XIX and XXI are defective. What may be some 18 extra verses from either chapter XVIII or VIII are found in a secondary work called *Pāñcarātra-saṁhitā* (MGOML R. 352); 11 verses that may come from chapter XXVI are found in another secondary work called *Utsavasaṁgraha* (MGOML R. 3286).

This need not be considered a major work in the *Pāñcarātrāgama* canon.

पाद्मसंहिता / पाद्मतन्त्रम्

PĀDMA-SAṂHITĀ/PĀDMA-TANTRA

[Index Code : Padm]

Available :

(a) *Pādma Tantra*, Mysore, Sadvidya Press, 1891. [*Telugu* script], 1 volume.

(b) *Pādma-saṃhitā*, Melkote, Ethirāja Jīr Math ; 1927 [*Telugu* script], 2 volumes.

(c) *Pādma-saṃhitā*, Mysore, International Academy of Sanskrit Research, n.d. (sometime in 1960's) [*Telugu* script], Vol. I (jñāna-pāda, yoga-pāda), Vol. II (in preparation—kriyā-pāda), Vol. III (caryā-pāda).

Introductory Remarks—

Of all the *Saṃhitās* currently available, the one most widely followed is *Pādma-Saṃhitā*. Not only is it used as a basic text in the formal training of Pāñcarātra *arcakas*, * but this work also—either in manuscript form or in one of its printed *Telugu* script versions—guides the routines of worship at a remarkably large number of Śrī-vaiṣṇava temples throughout South India.

Its popularity is thoroughly justified. Of all the texts extant, the *Pādma-Saṃhitā* stands alone not only for its encyclopaedic scope—covering the entire range of concerns of Pāñcarātra doctrine and practice—but also for the detail and clarity with which most topics taken up are treated. It fulfils the ideal of the classical four-fold formulation of subject matter—that is touching upon "*jñāna*"—concerns (things having to do with cosmogony, cosmology, theology, *etc.*), "*yoga*"-concerns (practice pertaining to spiritual discipline), "*kriyā*"-concerns (topics treating of temple-construction, iconography and the institution of regular worship in properly established temples) and "*caryā*"-concerns (details of initiation, daily habits, on-going worship cycles, discipline with *mantras*, *etc.*)—by its division into four "*pādas*" so-named. It is a long work, nearly twice as long as some so-called "long" texts, three or four times as long as most "average" length works. It runs to well over 9000 *ślokas*, the four "*pādas*" containing 12, 5, 32 and 33 chapters respectively.

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* In the *arcaka*-training schools at both Mysore and Śrīraṅgam.

Traditionally, too, it has been afforded a high status by an attributive relationship to one of the so-called "Three Gems" of the canon. Just as the *Īśvara-saṃhitā* is said to derive from the *Sāttvata-saṃhitā*, and the *Pārameśvara-saṃhitā* claims a close relationship to the *Pauṣkara-saṃhitā*, so the present *Pādma-saṃhitā* is supposedly associated with the *Jayākhya-saṃhitā*. In this regard, then, it is also connected by tradition with the mode of worship maintained at Conjeevaram. It is named as canonical in the following lists: *Kapiñjala* (7, 73/100), *Puruṣottama* (11/106), *Bhāradvāja*[1] (9, 76/103), *Mārkaṇḍeya* (14/91), *Viśvāmitra* (8/108), and *Viṣṇu Tantra* (91/154) ; it is also mentioned in *Parāśara-saṃhitā* (III : 122-123). Not surprisingly it is ranked as first in the list found in its own "*jñānapāda*" (see *Addendum* I, below) ; and in the "*caryā-pāda*" (XXXIII : 203b-204) it is said that it ranks alongside *Sanatkumāra*, *Parama*, *Padmodbhava** and *Kaṇva* as one of the "5 most precious gems" of the *Pāñcarātrāgama* canon.

As for the date of its composition, it bears none of the marks of the primitive, direct style of the presumably "earlier" works—*e.g.*, *Viṣvaksena*, *Sanatkumāra*, *Sāttvata*, *Īśvara*, *et. al.* In fact, its sophisticated exposition and some of the rules enjoined point, rather, to a "middle period" somewhere between the composition dates for the "earlier," pre-Rāmānuja works and the "later," clearly post-Rāmānuja pieces. There is no need to suppose, however, that its composition postdates all 108 of the titles named in its own canonical list. The earliest known quotation of it as a Pāñcarātra authority is by Vedānta Deśika (13th century).

The study of the *Pādma-saṃhitā* repays the serious student with precious glimpses into the complicated patterns of Pāñcarātra piety. Perhaps the single most curious facet of the work is its rather atypical attitude toward class distinctions that are to be maintained among devotees. Whereas the typical note struck time and again in other works, both "earlier" and "later", is a disappearance of class distinctions among the devoted followers of the Lord, in the *Pādma*, despite its heavy emphasis on the grace of God, there is an exclusiveness maintained in regard to social origins of the faithful. For example : in "*yoga-pāda*" III : 5 only the three upper classes are said to be eligible for Pāñcarātra (*dīkṣā*) ; in "*kriyā-pāda*" II : 54 it is clearly stated (in contrast to what is found in some other texts) that even a *yajamāna* cannot be selected from among the śūdra-class ; and in "*caryā-pāda*" I the attitude is that while private devotions honoring the Lord may be maintained by persons of all classes, only some are eligible for performing "*parārtha-pūjā*". The general tenor is expressed in "*jñāna-pāda*" V : 4-6—namely, that God's grace is available only

* Obviously, the "*Pādma*" text is to be distinguished from the "*Padmodbhava*" as well as from the "*Padmanābha*".

to those who observe their class (*jāti*) and life-stages (*āśrama*)—which contrasts with other texts chiefly in the matter here of emphasis.

The narrative framework of *Pādma-saṃhitā* is somewhat more complicated than similar constructions found in other pieces. It need detain us here only in so far as it represents an attempt (a) to invest the work with the added authority of antiquity and (b) to imply that what we now have is the quintessence of an original, divine message. Saṁvarta, the narrator of the present version of some 10,000 *ślokas* to a group of assembled sages, avers that this is the teaching he received from Padma; Padma had condensed his teaching from a 100,000 *śloka* version received from Kapila; Kapila had in turn condensed his version from a discourse in 500,000 *ślokas* delivered by Brahmā; Brahmā had also condensed his discourse from an original teaching of 1,500,000 *ślokas* revealed to him by the Lord Himself. The dialogue reported, then is the essential communication between the Lord (Bhagavān) and Brahmā as Saṁvarta tells it.

DESCRIPTION OF CONTENTS

JÑĀNAPĀDA—

I. शास्त्रावतार *Śāstrāvatāra* (116 śls.)

"The Transmission of the (Pāñcarātra) Teaching"

The setting is Kaṇva's hermitage where sages, who have already mastered the Vedas and allied literatures, have gathered to ask what they must do to gain admission to paradise [*kaivalya*]. There, they are told to listen to Saṁvarta, who relates to them the technique of worship which leads to *kaivalya*. Saṁvarta's teaching, the *Pādma Saṃhitā* which follows is a condensed version of the teaching related in 10,000 *ślokas* to Saṁvarta by Padma in the nether world [*pātāla*]; Padma's teaching was, in turn, a condensation from 100,000 *ślokas* he received from Kapila, whose teaching was also a condensation from 500,000 *ślokas* he got from Brahmā, itself a condensation from an original 1,500,000 *ślokas* which Brahmā received from Keśava (= Nārāyaṇa = Śrībhagavān)(1-34).* Then Saṁvarta begins to relate the conversation between Brahmā and Śrībhagavān which confirms that the teaching is—above all others promulgated in the world—the best technique by which to reach heaven and to be born no more (35-55). After this, he tells of the greatness of the system (56-64), the merits and rewards which accrue to one and all who follow its tenets (65-76a, 88-97a), the internal richness which allows for divergences of traditions within the system (76b-83, 86-87), and the folly of following more than one *saṃhitā* for a single series of rituals (84-85). The names of the 108

Compare *infra*, "*kr.*" XXXII: 136-141.

tantras of the Pāñcarātra corpus are named (97-114).* Even those who repeat these 108 titles will gain salvation (115-116).

II. मूर्त्युत्पत्तिफल *Mūrtyutpattiphala* (49 śls.)

"The Results of the Creation of the Aspects of God"

The *saṃhitā* is divided into four sections: "*jñāna*", "*yoga*", "*kriyā*" and "*caryā*". It is of the "*divya*"-type (*i.e.*, it has a divine origin): who drinks deeply of this *saṃhitā's* teaching will gain immortality [*amṛta*]. The "*jñāna*"-portion describes creation, and gives knowledge [*vijñāna*] of God Himself (1-6a).

God is described as He is in His Unmanifested, Primary State [*nirupama jyotis*] (6b-10), from which was born [*jāta*] Vāsudeva; and from this two-handed Vāsudeva a second four-handed Vāsudeva was born holding the *cakra*-weapon which protects the world, the lotus from which creation proceeds, the conch which calls all to salvation and the club that destroys creation (11-14, 37). This second Vāsudeva displays Himself in two froms—the white "Vāsudeva" and the black "Nārāyaṇa." From this white aspect of "Vāsudeva," which is full of the six *guṇas* [*ṣaḍguṇa*], is born Saṁkarṣaṇa (who is mainly "*jñāna-guṇa*"), from whom in turn is born Pradyumna (who is mainly "*bala-guṇa*"), and from him in turn is born Aniruddha (who is mainly "*aiśvarya-guṇa*"). From each of the last four aspects [*mūrtis*] are born three other aspects, making twelve beings [*aṁśas*] ‡ (15-25).

Once again each of the four aspects reproduces itself; and from each of these derivative Vāsudevas, Saṁkarṣaṇas, Pradyumnas and Aniruddhas—called collectively the "" *vyūhas*"—is born yet another generation; and from this new foursome are born yet four others. All of these comprise the male progenitors of Pure Creation (26-28). Then, turning to the female beings, there were eight born from the first Vāsudeva (29-30).

The ten full *avatāras* of *Viṣṇu* are products of the four *vyūhas* (31-33a); also sixteen other aspects [*mūrtis*] of Viṣṇu came from each of the four *vyūhas*—Haya-grīva, Satya, *et.al.* (33b-36); and the goddesses, Garuḍa and the heavenly retinue, *etc.*, all came from the first Vāsudeva (38-41).

The creation [*sṛṣṭi*] of the physical world is described [in terms remeniscent of the "Puruṣa Hymn" (RV : X : 90)] wherein Vāsudeva Himself is the source for the component parts of the world (42-45). Vāsudeva who is of the form of the universe he had created, shines in the midst of the milky-ocean.

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* See *Addendum* I, below.

‡ What Schrader (*op. cit.*), p. 41, calls "sub-*vyūhas*," although such words as "*vyūhāntara*" and "*mūrtyantara*" are not words that appear in our text.

[...*viśvarūpadharo hariḥ*] (46). At this point, Vāsudeva pauses; He abides now, resting on the milk-ocean (47-49).

III. ब्रह्मादिसृष्टिप्रकार *Brahmādisṛṣṭiprakāra* (27 śls.)

" Method of Creation of *Brahmā, etc.* "

Brahmā's part in creation is now detailed: Nārāyaṇa, having created the waters [*toyam,*] goes to His banyan tree where He lies down with the serpent Ananta.* Out of His navel grows a lotus wherefrom Brahmā emerges (1-6a). Brahmā himself then creates some *yogins* who refuse to do their part in creation; Brahmā's reaction to this refusal causes him to knit his eyebrows in anger—from which spot Rudra is born (7b-11). Rudra, described as half-male and half-female, *etc.*, and having divided [*saṁvibhajya*] his body, proceeds to create replicas of himself only; so Brahmā then creates from his mind Marīci, *et. al.*, and they succeed in creating the three worlds [*loka*] we know (12-15). With these, Brahmā feels he has accomplished his purpose and, concentrating on the Lord, receives a vision of Him in blazing glory. From this apparition of Bhagavān Brahmā learns that the sole reason for creation is that it gives joy [*krīḍā*] to God, and this is only one of His divine pleasures along with preservation and destruction (16-27).

IV. मुमुक्षुसंसारमोचन *Mumukṣusaṁsāramocana* (26 śls.)

"(Concerning the) Relief of Those Who Desire Emancipation from this World "

Brahmā, still enjoying the vision of the Lord, learns that of the countless powers of God four stand out as principal ones; the three *guṇas* (which account for His bent towards creation, preservation and destruction respectively) and what is called *ānanda* (which is the power by which God grants salvation to those who seek Him) (1-7a). Of the four names of the Lord, the superior one is Vāsudeva—because this name literally means " Giver of Salvation ". Then explanatory definitions are also given for *saṁsāra* and *mukti* (7b-22);† the closing *ślokas* deal with man who is subjected to this world, and how he is bound to it (23-26).

V. ब्रह्मलक्षण *Brahmalakṣaṇa* (40 śls.)

" Description of Brahman "

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* There seems to be, between *adhyāyas* II and III, a " doublet "—that is, a double-version of creation—the same kind of problematical repetition that can be discerned in the Creation stories found in *Genesis* I and III.

† Reminiscent of the *Bhagavad-Gītā*'s teaching.

Brahmā asks how it comes to be that man becomes bound by *prakṛti*? The connection, he is told, is due solely to the eternal power of *māyā*; but this *māyā*-induced state may be overcome by God's grace [*prasāda*] (1-3). This grace is available, however, only to those who observe their class [*jāti*] and life-stages [*āśrama*] (4-6).

Then the discussion shifts to an analysis of creation [based upon a theistic adaptation of the Sāṁkhya outlook (7-22a)]. Brahmā then asks (22b-23), given this foregoing understanding, what gives the sure knowledge of ultimate reality [*brahmasiddhi*], and he is told that there are two stages of knowledge which lead to a comprehension of ultimate reality—" *kriyā* "-knowledge which leads to " *satya* "-knowledge, which in turn leads to *brahmasiddhi*. Of the fundamental " *kriyā* "-type of endeavor, there are also two kinds—" *yama* " and " *niyama* " (24-27). Ultimate Reality [*brahman*] is described as bliss, unequalled, stable, the meeting-place of all opposites, *etc.* (28-40a)—and who experiences it thus will win a place near god [*paramapada*] (40b).

VI. ब्रह्मप्राप्त्युपाय *Brahmaprāptyupāya* (53 śls.)

" The Mode of Obtaining Ultimate Reality "

Brahmā, having heard the foregoing description of Ultimate Reality in terms that are reminiscent of personality, now seeks to know about the same Ultimate Reality in non-personal [*arūpa*] categories. A series of similes is given (2-29) which attempts to show the nature, extent and relation to this world of Ultimate Reality.

Given this extensive comprehension of Ultimate Reality, Brahmā then asks who can ever master this knowledge. The mastery belongs, he is told, to them who are initiated into the Pāñcarātra teachings by means of the "*cakrābja-maṇḍala*"-*dīkṣā*, to those who comprehend the 12-syllable *mantra*, and to those who worship according to Pāñcarātra injunctions. Those who do not do these things will never pass through *māyā* to Viṣṇu (30-33).

Further description of Ultimate Reality is given (34-36), followed by a discussion of its *sthūla*, *sūkṣma* and *para* forms (37-39), its *prakṛti* and *vikṛti* manifestations (40-42a), its approachability as Nārāyaṇa (42b-44) and its shape as it is known in the *yogin*'s heart (45-47). Those who perform their duties thinking only of Bhagavān, and who perform their *pūjās* five times a day, those who practise eight-fold yoga, those who constantly reflect upon the twelve-syllable *mantra*—they will achieve final release. The closing *ślokas* attempt to describe the relationship between the released *jīva* and God (48-53).

VII. गतविशेषकथन *Gataviśeṣakathana* (70 śls.)

" Discussion of Man's Involvement in his Condition "

Brahmā asks the way of obtaining *brahman* by "*jñāna*" (1). Bhagavān replies that the way to *mokṣa* through knowledge is open only to those who meet certain qualifications: desirelessness, purity, equanimity, dutifulness, *etc.* (2-7). By contrast, those who personify the opposite qualities must suffer the pain of continued rebirth. What makes them persist in their evil ways is their involvement in *māyā* (8-13). And this involvement comes upon a man because he is a creature of the three *guṇas*, which are the conditioning factors that make him by their domination either near or far from his goal (14-31). Only when man is favored by God's grace [*sumukha prasāda*] is he enabled finally and completely to reach *brahman* (32-33).

Brahmā asks more about the *guṇas* and their connection and disconnection with man's being (34). It turns out that the binding agent, *māyā*, is as much due to God's will as is man's release due to God's grace. In this latter, faith [*śraddhā*], devotion [*bhakti*] and intent [*samādhi*] are necessary prerequisites [*kāraṇa*] for God's grace (35-43). Those who worship God do so according to their dominant *guṇa*; and those whose *guṇa*-component allows then to worship correctly will reach the final goal (44-57a). Because it is important to worship God, and thus obtain release, by demonstrating the better *guṇa*, so it is important in every undertaking to cultivate the best *guṇa*—such as in diet by eating only *sāttvic* foods (57b-60), in work by doing only uplifting things (61), in conduct by doing only noble acts (62-67). Those who do not demonstrate the best in everything they do are destined to be reborn and to remain forever enmeshed in *saṁsāra* (68-70).

VIII. तपोविशेषकथन *Tapoviśeṣakathana* (47 śls.)

"Concerning a Particular Kind of *Tapas*"

Tapas is discussed in its varieties—and two sets of three types are given, one set based on how *tapas* is done, another based on the dominating *guṇa* involved (1-7). There follows a discussion of creation and time—comparing mundane time with the Days of Brahmā—and of the cycles of dissolution (8-14a). *Prakṛti*, the substance of the created world, is made up of the three *guṇas* mixed together (14-15), and this *prakṛti* undergoes its changes at the direction of the Lord [*paramātman*] (17-19).

There follows then a discussion of the eight-fold process which is helpful to follow in obtaining release. But so long only as one remains devoted to the Lord will this release come as the gift of His grace. Release itself is of three kinds: "*bheda*," "*abheda*" and "*miśra*"—and one or another of these kinds is granted to the soul that aspires after it (20-35a).

Of all the 51 levels of being [*tattvas*] in creation, the most sublime is "*paramatattva*"—and how one achieves this high level or status by aspiring toward it is explained (35b-49).

IX. जम्बूद्वीपादिप्रमाणवर्णन *Jambūdvīpādipramāṇavarṇana* (67 ślś.)

" Description of the Extension of Jambūdvīpa, *etc.* "

Brahmâ asks to know about the fourteen worlds. He is told in simple terms in this chapter only about this world, which is comprised of seven concentric islands and seven oceans. At the center is the largest of the island, Jambū, and India is located on this island. At the center of the island is located Mt. Meru—and there are three countries to the south of Meru, including India itself, three countries to the north of Meru, and one country each on the east and west (1-31a). There follow some details regarding the locations and description of four gardens, some tanks, some hills and towns (31b-45a); the divine source of the Ganges River and its earthly course (45b-52a); and the boundaries of India itself (52b-59). The Lord, in order to safeguard the world, has taken many shapes and forms and is present at certain places such as hilltops, *etc.* Indeed, this world and countries which comprise it is a place of enjoyment [*bhogabhūmi*], and here one has long life, health, happiness, freedom from hunger and fear, *etc.* (61-67).

X. भूलोकविस्तारकथन *Bhūlokavistārakathana* (24½ śls.)

" Regarding the Extent of *Bhūloka* "

This chapter is concerned specifically with India itself. Unlike other countries of this world, India alone offers the means to overcome one's destiny by performing certain acts [*karman*] and by taking advantage of the aids the Lord Himself has given men (1-10).

Regarding the geography of the remainder of this world, the outer concentric island is called Puṣkara. The hills and towns of this place are briefly described (11-16). Rimming the whole circle of this world of seven concentric islands is the mountain called Lokāloka, or Jagaddhātrī. On the highest slopes of this hill are groups of beings [*kumudādigaṇa*] worshipping the Lord, His weapons, and His retinue as they appear there. Beyond these slopes is outer darkness—for the sun shines only within this world-system encircled by the mountain rim. This mountain rim not only encloses the world but it also is the controller [*jagaddhātrī*] of the world (17-25a).

XI. अतलादिलोकपरिमाण *Atalādilokaparimāṇa* (30 ½ śls.)

" The Extent of the Nether Worlds "

Turning now to the nether worlds beneath the earth—named *atala, vitala, nitala, gabhastimān, mahat, sutala, pātāla*—these are the realms where people are reborn who have *puṇya*-merit [*puṇyabhūmi*]. Each of these nether regions measures 1000 *yojanas* in extent, and each is populated by *dānavas, daityas, kālayas* and *phaṇis*, whose lives are full of joys and pleasures. The gems that

abound there even give off a radiant light. These regions are ruled over by the 1000-headed Ananta-form of the Lord (1-14). This Ananta-form is further described (15-23) : for example, the end of the age comes when he throws forth from his mouth poison in the form of Śiva.

Just as there are the seven worlds beneath the earth, so beneath the waters are two other nether worlds—named *raurava* and *mahā-raurava*—where sinners suffer impalement and countless other tortures (24-29). Those who attach themselves to God through (Pāñcarātra) worship will not need to worry about either heaven or hell (30-31a).

XII. भुवर्लोकादिविस्तार *Bhuvarlokādivistāra* (78 śls.)

" Explanation of the Upper Worlds "

This chapter turns first to the worlds of the upper regions. The highest region is at the feet of Viṣṇu [*paramapada* (34), or *Viṣṇuloka* (itself divided into five parts : 36-40)]. The way to get there is through the sun—door, through which there is no return (1-12). The other regions of the upper world are located somewhere beneath the sun in various directions and among the planets—and these are called, starting with earth itself, *Bhuvarloka* (13-14a), *Suvarloka* (25-30), *Janaloka* (31a), *Tapoloka* (31b), *Satyaloka* (32a) and *Brahmaloka* (32b-33). Elsewhere in these heavenly regions—but not among the major upper worlds—is to be found *Śivaloka*. Encircling all the upper and lower regions are seven coverings—of water, of fire, of air, of space, of darkness, *etc.* Each such complex of worlds is called an " *aṇḍa* " and the number of these *aṇḍas* is countless (47). *

Viṣṇu pervades all of the *aṇḍas* while yet at the same He is greater than they, and stands beyond them as observer [*sākṣī*] (48). In this outer-space there are, further, four other regions—each one presided over by one of the four *Vyūhas*—in addition to three others, above which is *Nārāyaṇaloka* (53).

Beyond all of these is Vaikuṇṭha, where Bhagavān is to be found surrounded by His divine attendants (54-61).

Brahmā thanks Bhagavān for dispelling his ignorance. Padma says that all the foregoing is very secret, and only because it has been faithfully preserved from Brahmā to Kapila to Padma is it possible to pass it on. Only certain people are deserving to hear—and their qualities are listed, and the rewards they get are mentioned (62-78).

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* Cf. *Bṛhad-brahma-saṃhitā*

YOGAPĀDA

I. आसनभेदलक्षण *Āsanabhedalakṣaṇa* (22 ślс.)

"Discussion of Types of (Yogic) Postures "

Brahmā asks to know about yogas. Bhagavān replies that there are two kinds of yoga—"*karmayoga*" and "*jñānayoga*". A devotee may achieve liberation by either method—in the first case by performing one's duty, or, in the second case, by concentrating only on Bhagavān. The means in each case are different—*yama, etc.*, for "*karmayoga*"; equanimity [*vairāgya*] for "*jñānayoga*" (1-7). However, in the case of "*karmayoga*" it is to be noted that the eight steps are especially defined. *Yama* involves ten practices: *ahiṃsā, satya, asteya, brahmacarya, dayā, ārjava, kṣamā, dhṛti, mitāhāra* and *śauca*; *tapas*, the second step, involves six prerequisites, namely, *tuṣṭi, āstikya, dāna, ārādhana, siddhāntaśravaṇa* and *hrī*; *āsana*, the third step, requires perfection of the eight positions—*svastika, vyutkrama, padma, vīra, bhadra, gomukha, mukta* and *mayūra* (8-22).

II. नाडीस्वरूपकथन *Nāḍīsvarūpakathana* (38 śls.)

" Chapter on the Disposition of the *Nāḍis* "

Continuing the discussion on the eight steps of yoga, Bhagavān declares that *prāṇāyāma*, the fourth step, is done because by breath-control the internal nerves and veins [*nāḍī*] are purified as are also the various internal vital airs (1-2). Technical details of how this is undertaken, as well as ideological justification for what it does, are given (3-18). The internal cavities, the countless veins and other channels are cleansed by means of placing the five primary vital airs properly (19-38).

III. प्राणायामलक्षण *Prāṇāyāmalakṣaṇa* (36 śls.)

" Description of Breath-Control "

Having described the virtues of *prāṇāyāma*, Bhagavān now turns to the directions for practising it. Any one of the three classes eligible for Pāñcarātra may begin by selecting a proper position [*āsana*] (1-6). Then breathing itself is done according to a specified tempo : inhaling should be done slowly over a count [*mātrā*] of 16; the breath should be held for a count of 16, or alternatively 64 ; then slowly the breath is exhaled (7-9). Those who are successful at this breath-control method of internal purification—especially those who do with mastery this exercise 16 times per day—will be not only cleansed unto the heart where *Brahman* resides but will also be relieved of all sins ; who continues thus for three years will be rewarded by a vision of God in his heart ; who continues still beyond this point deserves by his self-mastery to be called a true

yogin (10-18a). Certain physical symptoms witness to how masterful a practitioner is in his *prāṇāyāma*—and such persons must be graded. The reward of all is enviable, but only the yogic masters, who succeed altogether, will reap the greatest rewards (18b-23). Further details are given about the practice of *prāṇāyāma*, with particular regard to the location or placing of the breath in the various phases of inhaling, exhaling, *etc.*—along with the benefits that accrue thereto (24-37a).

IV. पञ्चभूतस्थाननिर्णय *Pañcabhūtasthānanirṇaya* (24½ śls.)

" Discussion Concerning the Places of the Five Elements (in the body) "

Brahmā asks Bhagavān to explain to him about death. Bhagavān says that when a healthy man loses sensation in his thumb or in his big toe, he will die within one year; when a man loses sensation in his wrists and ankles, he will die within six months; when he loses sensation in his armpits or in his groin, he will die in a month's time. When he sweats in these latter areas, only fifteen days remain. Other symptoms are given indicating death coming ever nearer. When these are experienced, the man who seeks after salvation [*niḥśreyasa*] should begin the practice of *japa* and *dhyāna*, and make sure his daily duties [*anuṣṭhāna*] have been attended to (1-8). Bhagavān then enumerates the 18 vital parts [*marma*] and tells in which ones are to be found the five elements [*bhūtas*]—Earth [*pṛthivī*] being located in the vital parts of the legs, Water [*ap*] being located in the vital parts of the lower abdomen, Fire [*agni*] being located in the vital parts of the stomach, Air [*vāyu*] being located in the vital parts of the chest, and Ether [*ākāśa*] being located in the vital parts of the head. Further, he indicates that the *Vyūhas* of the Lord may be understood to pervade these various vital areas. Whoever practises yoga, understanding the body to be the abode of these elements and of the Lord's forms, will achieve *mokṣa* (9-25a).

V. योगलक्षण *Yogalakṣaṇa* (30½ ślś.)

" Discussion of Yoga "

Bhagavān proceeds to describe how to practise yoga. Having assumed the proper posture, the devotee should persevere in certain physical acts to draw his senses in, and then as he practises breath-control, meditate on Vāsudeva. As he continues to control his breath his meditation on God progresses to the point where God Himself [*deva*] is seen in the heart. A description of how He appears in His cosmic form [*viśvarūpa*] is given (1-15). Whoever achieves this marvellous vision through yogic practices would seem to have all things, but, counsels Bhagavān, this is only the penultimate reward of yoga. If breath-control is perfected so that the vital "*prāṇa*" is directed to the top of the

head—and if this is also accompanied by repetition of the "*dvādaśākṣarī*"-*mantra*—then one enjoys the final reward. Such a *yogin* is not born again and he becomes one with *Brahman* [*brahma sampadyate*] (16-27).

The final *ślokas* (28-31a) specify to whom such yoga as has been outlined may be taught, and praises those who undertake to practise it.

KRIYĀPĀDA :*

I. ग्रामस्वीकार *Grāmasvīkāra* (55 śls.)

"Selection of the Building Site"

Brahmā, saying that the path of knowledge about which the Lord has so far spoken is well and good for those of intellect, now asks what is the way that leads to release for the masses who are also devoted to the Lord? Bhagavān replies that a person who worships Him in the proper way obtains the same release as does the "*jñānayogin*". He says he will now tell the means for worshipping Him properly covering everything from plowing (a site chosen for constructing a temple) through to final sanctification of the finished structure and images (1-11).

A man who wants to build an abode of the Lord on earth and who undertakes to support the various rituals connected with the construction of the temple is called a *yajamāna*-patron,** his qualifications are given. His first task is to appoint a qualified *ācārya* who will supervise the entire building program (12-19). Together with a skilled craftsman [*rathakāra*] the three select a suitable site, perform a ritual examination of the soil [*bhūparīkṣā*], testing it for various qualities of fertility, consistency, taste and color and then perform "*praveśabali*"-rites with offerings and a procession (20-47). Then pegs and strings are laid to mark off the plot, and a pacification of "Vāstupuruṣa" is sought with *homa*-offerings, followed by a *bali*-offering (48-55).

II. ग्रामादिविन्यास *Grāmādivinyāsa* (73 śls.)

"On Town-Planning"

Since a temple plays such an integral role in any village, and a village only finds its meaning as it is oriented about its temple, Bhagavān turns now to the science of town-planning [*grāmādisvarūpa*]. Different types of towns are distinguished, according to what caste predominantly lives there, according

* A critical edition in *Devanāgarī* of "*kriyāpāda*" Chs. I-X, with notes in English noticing parallels and differences in details from the available Pāñcarātra texts, has been published by the compiler of this bibliography in *Pāñcarātraprāsādaprasādhanam*, Madras, 1963, 200 pp.

** In "kr." II: 54a—a *śūdra* should not try to become a *yajamāna* of a temple.

to the lay-out of the streets and their number (1-16). A given village-site is divided into the four parts, "*brāhma*," "*daiva*," "*mānuṣa*" and "*paiśāca*"; in the first two should be the houses of Brahmans, the last (?) being allotted for temples, presumably in the center of the site. It is here, also, that the "*madhyavinyāsa*" (*sc.* : *garbhavinyāsa*)-ceremonies will be done—after doing which only may the site begin to be colonised—and directions are given for their performance (17-27). Temples appropriately placed in a village (28f, 52bf.) surcharge the area with God's presence and power. How to orient the temple toward the directions, what its shape will be, *etc.*—these are matters that depend upon the aspect of the Lord to be housed there (30-34); where to place temples to other deities in the city-plan is given along with how the rest of the town should be laid out (35-43, 54b-57a, 66b-70). The benefits for doing so are enumerated (47-54a, 71-73). A few places are prescribed for temple construction (44-45, 57b-61a). The leadership of worship in Vaiṣṇava, Śaiva and other temples is open only to certain qualified persons—they are described (61b-66a).

III. कर्षणादिविधि *Karṣaṇādividhi* (50 ślś.)

" On Plowing and Levelling ".

Picking up from where he left off before he digressed about town-planning, Bhagavān says that after the ceremonies connected with "Vāstupuruṣa" are seen to, the *ācārya* begins the plowing. How this is to be done, with what instruments, in what ways he prepares himself for the ritual-task, and what *mantras* are to accompany the turning over of the first seven furrows—these are given (1-21). While plowing, the *ācārya* should look for auspicious signs, for these indicate how the rest of the project will proceed (22-27a). After plowing is completed, the place is levelled, and seeds are sown. When these have sprouted and ripened, cattle are allowed to graze there (thus allowing sufficient time for the ground to settle back to normal after the original plowing and levelling). Other measures are taken to determine that the selected site is, indeed, auspicious in every way before the ritual laying in of the "*ādhāraśakti*"-image along with variously filled pots. How the pots are to be filled is given. After the pots have been buried, the area is levelled again by having an elephant march back and forth over the space (27b-50).

IV. शिखरनिर्माणप्रकार *Śikharanirmāṇaprakāra* (45 ślś.)

" The Procedure of Planning (the temple) up to the *Śikhara*-element "

While the temple is under construction, the Lord's Presence at the scene is provided by a miniature "*bālabimba*," which is a small replica of the image to go in the future main shrine. Hari's Presence obstructs the evil spirits' effects during the building-period. How the miniature "*bālālaya*"-shrine is to

be constructed, where, how furnished, how installed with a ten-day festival and regularly worshipped, is given (1-24a).

A classification of temples according to the homogeneity of material used follows—*sañcita*, *asañcita* and *upasañcita* (24b-28). Having gathered the building materials to be used in the proper way, giving attention to all details of quality, *etc.* (29-35), the construction will begin with the basement elements (*phalaka*, *upapīṭha*, *adhiṣṭhāna*) and will proceed to the other parts of the upper structure (*pāda*, *prastara*, *grīvā*, *śikhara*), adding embellishments, subsidiary features [*aṅgaka*] and storeys [*tala*] according to the pre-arranged plan [*paṭa*]. The maximum height will be twelve storeys (36-45).

V. प्रथमेष्टकाविधि *Prathameṣṭakāvidhi* (90 ślṣ.)

" Regarding the Ceremony of the " First Bricks "

Using pegs and strings, the outline of the proposed temple structure's plan will be marked out on the ground—the shape being determined by the requirements of the main idol's posture as it will be revealed in the sanctuary (1-12). Some injunctions follow about adhering to *Vāstuśāstra*-rules in building (13-15) and about homogeneity of materials used. The "first brick" will be of a material in keeping with the remainder of the structure, but it will be "female" in gender while the others will be "male" up to the last, "neuter" stone at the top (16-22). How to make the bricks for the structure, including the preliminary rituals, is given (23-42). The preliminary rites that accompany the laying of the four "first bricks" are outlined—with directions for an *aṅkurārpaṇa*-germinations ceremony, the construction of a special *maṇḍapa*, the *adhivāsa* ritual and its accompanying *mantras*, a *śayana*-period, and *homa*-offerings (43-66). On the following day, to the accompaniment of great *éclat*, the four bricks are placed, signifying the four aspects of Viṣṇu (in domestic buildings five bricks are laid, signifying the five *mūrti* aspects of the Lord). The pit into which these (female) bricks have been placed is filled with earth from holy places, all the while noting auspicious and inauspicious signs and portents (67-82a). Instructions on how to reward the *ācārya* handsomely for his part in this rite are then given, followed by an eulogy of temple-patrons (82b-90).

VI. गर्भविन्यासविधि *Garbhavinyāsavidhi* (51 śls.)

" Concerning the ' Seed ' Vessel Ceremony "

This chapter tells what materials are deposited in a vessel [*mañjūṣā*] (1-9a, 23b-40), how that vessel is honored with a *homa*-rite (9b-16) and how the same vessel is ritually placed by the *ācārya*, in the pit prepared (with "female" bricks—see preceding chapter) for its reception (17-23a). That this is a highly symbolic act is made clear by the thoughts and recollections to be

evoked during the event (24, 41b-42)—the *ācārya*, acting as Hari, uses the vessel to deposit as it were the "seed" in the womb of the Earth Mother (who awaits as a bride awaits her groom, after *ṛtusnāna*, for the consummation of the *garbhādhāna-saṁskāra*). "*Rakṣā*"—protection should be provided so that the seed is not disturbed and the ceremonies for the nascent temple be not abortive (43-46a).

The chapter closes with a description of how the temple may rise to great heights, but that certain aspects of the deity should be sure to be shown on the various storeys (46b-51).

VII. अधिष्ठानविधि *Adhiṣṭhānavidhi* (77 śls.)

"Rules for Basements"

The purpose of the basement-elements of a temple are threefold, beauty [*śobhā*], protection [*rakṣaṇa*] and added height [*samucchrāya*]. The component parts, proportionate measurements and decorative motifs of *upapīṭhas* are first discussed (2-24); then *adhiṣṭhānas* are similarly discussed (25-39), with the addition of several varieties of *adhiṣṭhānas* according to variant dispositions and measurements of its composite elements (40-70, 73-77). Bhagavān counsels (71-72) that rules which apply to temples should not be applied to the construction of houses.

VIII. प्रासादभेद *Prāsādabheda* (93 śls.)

"Types of Temples"

(This is ostensibly a highly technical chapter on varieties of *vimāna*-types based on differences of *tāla*-measurements and *adhiṣṭhāna*-basements, but the treatment upon examination gives only the most superficial of distinctions between one type and another). 52 types of *vimānas* are named and briefly differentiated. *Vaijayantaka, vṛttāyata, śrīviśāla, svastibandha, śrīkara, puṣpaka* (the most honored of the many types), *kesara, karkarī, sudarśana, svastika, sauṣṭika* and *parvata* constitute the first dozen named (1-14). *Madara* (*sc.* : *mānasa? mandara?*), *svastibandha, sauṣṭika* (*sc.* : *pauṣṭika?*), *pāñcāla, viṣṇukāntaka, sumaṅgala, kāntāra, puṣkara, manohara, kauberakāntaka, bhadrakoṣṭha, koṣṭhabhadra, śrībhoga*, (another) *puṣkara, lambapañjara, jaya, cakraka* (*sc.* : *vandira*), *saubhadrika, kamalamaṇḍala* (*var. lect.* : *kamalamaṇḍapa*), *indubhadra, dhavaḷikānta, saumya, lalitabhadrika* and *śailadardara* (15-58a). Also *vyāsa, jaya* (*śailakandara?*), *bhadra, yogānandana, haṁsatāraka, mahendraka, sūryakānta, maṅgalāspada, vijaya, vimalākṛti, amalāṅga, vimala, śrīdharakānta, candrakānta, śrīpratiṣṭhita* and *śuddhasvastika* (58b-93).

IX. मूर्धेष्टकाविधिविमानदेवताकल्पन *Mūrdheṣṭakāvidhivimāna-devatākalpana* (77 śls.)

" Rules for Placement of the Roof-Bricks, and the Installation of the Deities on the Outside Walls of the *Vimāna*-structure. "

The chapter opens with brief mention and explanation of "*nāgara*," "*drāmiḍa*" and "*vesara*" types of temples (1-3). Then the narrative turns to the ritual complementary to that of laying the "first bricks" (see ch. V, *supra*), namely the "last bricks" or "*mūrdheṣṭakā*"-ceremonies. First, four (neuter) bricks are placed on an altar atop a heap of grains, and after appropriate worship of ritual pots, fire-offerings and *śāntihomas* are done. The *ācārya*, the *yajamāna* and an especially selected assistant, after spending a night in vigil, ritually bathe the four bricks the next morning with the contents of 25 pots. *Ṛtviks*, invited for the occasion, carry the bricks with great ceremony to the *vimāna* where the assistant places them one by one into the (top of the) structure (4-20b). After this, the *ācārya* is richly rewarded, and he in turn pays off and discharges the carpenters [*rathakāra*]. (21-23)

A "*stūpikākīla*"-axis rod is mounted over the bricks which, in turn, have been covered in their pit with a cache of precious gems, grains, *etc*. The *stūpi*-finial is cemented over this by the *ācārya*, and surmounting the *stūpī*-dome a "*śikhākumbha*"-pot is placed, having been filled with precious metals and gems (24-41).

The narrative turns then to the installation of the numerous icons of deities and other decorations to be placed in specified niches on the outside superstructure of the storeyed *vimāna*—with certain alternatives for placements offered (42-66a). Other deities are to be found along the basements, illustrating certain divine stories and manifestations (66b-70a). Since many of the icons on upper storeys will have been made first, then fastened at their appointed places on *śūlas*, the mortar [*sudhā*] used to cement them in place must be made in a certain way to assure that they will remain long-standing and secure (70b-76a). Five colors for paints and other decorations are mentioned briefly in closing (76b-77).

X. परिवारादिदेवताकल्पन *Parivārādidevatākalpana* (143½ śls.)

" Rules for the placement of the Subsidiary Deities' Shrines and other Matters ".

Bhagavān turns first to the courtyards [*prākāra*], of which there may be five that surround the temple sanctuary. He gives some directions for the construction and decorations of the courtyard walls (1-11). In front of the *garbhagṛha* sanctum—in the innermost courtyard—will be built the "*ardha*"-*maṇḍapa* (12-17); in front of that the "*nṛtta*"-*maṇḍapa*, with decorative stair-

case leading up to it, *etc.*, will rise (18-23a); in front of that yet another pavilion, called the "*antarāla*" *maṇḍapa*, will be built (23b-35). As for *gopura*-structures, these are but briefly mentioned (36-38a). Other *maṇḍapa*-buildings may also be placed in the other courtyards (38b-45a). For all the constructions "*garbhanyāsa*" rites are to be performed (45b-46a).

Decorative double doors only will be found throughout the temple compound; these may be made either of wood or metal (46b-63a). Guarding the entrances at the cardinal points of the sanctuary will be specified pairs of *dvāra-pālakas* (63b-76a).

Some details are given regarding the *pākasthāna*-kitchen and its appointments (76b-83). Also mentioned are: various store-rooms for the icons' costumes; a dining-area for "*ekāntins*"; a treasury; a granary; cattle sheds; tank; etc. (84-93).

In each of the five courtyards it is proper to install certain aspects of the Lord [*parivāradevatā*]. For examples, Garuḍa, Viṣvaksena, Śaṅkara, Kṣetra-pāla, Ṣaṇmukha, *etc.*, are in the first courtyard (94-99); Sūrya, Candra, Hayagrīva, and others will be located in the second courtyard (100-105); the twelve *Ādityas*, Manmatha, the *pitṛgaṇas*, Gaṇeśa, *etc.*, will be found in the third courtyard (106-110a); Upendra, the *gaṇadevatās*, *etc.*, will be placed in the fourth courtyard (110b-144a—no mention is made of the fifth courtyard).

XI. शिलादारुसङ्ग्रह *Śilādārusaṁgraha* (112 śls.)

"The Collection of Stone and Wood"

An icon may be made out of metal, gems, stone, clay, wood or marble. The varieties of metals and stones and woods which may be utilized in making an image are discussed—each affording the worshipper different benefits. Metal is discussed first (4b-6a); then stones—their varieties, how to select and test them for quality, how to determine their "sex" and employ them accordingly, how to gather them and from where, which varieties to avoid, the rituals of removal from the ground, rites of purification, *etc.* (6b-85); then wood—the proper time to collect it, the proper kinds of wood, the improper kinds, rituals before cutting a tree, how to cut the tree, how to prepare the wood for the carpenter's use, *etc.* (86-112).

XII. ध्रुवबेरपरिमाणाङ्गुलादिलक्षण *Dhruvaberaparimāṇāṅgulādi-lakṣaṇa* (56 śls.)

"Definitions of the Units of Measurements for the Main, Immovable Idol".

Bhagavān chooses now to speak concerning the measurement of the main idol for a temple. In general the measurement of the idol is determined in

relation to the sanctuary which will house it, or the doorway leading thereto, or to the height of the sanctum-building, or to a pillar; in certain cases its measurement is proportionate to or a replica of the *yajamāna*'s body (1–3a). Some of these ways of determining the idol's size are better than others (4–9a). While the preceding refers to idols revealed in a standing position, similar injunctions follow for idols shown seated or recumbent (9b–23). Then follow descriptions of specific measurements—with special attention given for determining the size of an "*aṅgula*," the basic measure used in all others. This unit may in fact vary greatly according to the object to which it is applied (24–52a). The chapter closes with a few observations concerning liquid measures (52b–56).

XIII. शूलस्थापनविधि *Śūlasthāpanavidhi* (121 śls.)

" Regarding the placement of the *Śūla*-frame ".

An icon of clay should preferably be furnished with a *śūla*-frame made of wood. How to prepare a wood *śūla*-frame for the main image is given; the measurements, the sources of the pieces and their qualities, *etc.* (1-21). The number pieces in a *śūla*-frame is thirteen, and these together comprise the various parts of the icon (22–25). Since icons may alternatively be made of metal, a discussion follows of metal *śūlas* (26–33).

When *śūlas* are going to be placed in the santuary (for final finishing) certain preliminaries must be seen to: the sanctuary must be cleansed; sections of the floor must be measured out so that marked-off spaces indicate where the main icon is to be placed if it is solitary, or in a group, or recumbent; the sanctuary itself is to be checked to see if it is proportionate to the doors leading it; and the "*garbhanyāsa*" requirements will have to be met (34–58). The pedestal must meet certain ideals of shape and size, always being in proportion either to the door or the idol, *etc.*, and displaying a beauty in keeping with its function (59–68a); the *vedikā*-platform (68b–73) should be provided with a spout to guide the water to a trough (74–77a). Pedestals supporting icons in various postures are to be differently decorated (77b–96). Vehicles and pedestals also are briefly described (97–98).

The ceremonies of "installing" the *śūla*-frame commence with an *abhiṣeka* (34-35); this is followed by a circumambulation of the sanctuary with the *śūla*-pieces before they are taken into the readied interior of the sanctuary (99-100). The actual consecration itself is called "*sthāpana*" when *śūla*-frames are installed in a standing image; "*āsthāpana*" when installed in a seated image; "*saṃsthāpana*" in a recumbent image; "*prasthāpana*" in the vehicle of the Lord; when installation ceremonies are done to the *pīṭha* only it is called simply "*pratiṣṭhā*" (101-104). Only a brahmin can supervise the first type of conse-

cration, while any man may direct the other types. *Śūlas* in the form of pegs may also be installed in walls to hold icons in place, but (while it may be done in cases of necessity) placing a *śūla* in the wall or in the ground to secure an icon invariably results in the leakage of power out of the icon (105-113).

Having placed the *śūlas* where they are to go, "*mahākumbhādiprokṣaṇa*" is done with "*mūla*"-*mantra*—this being the central rite of sanctifying the *śūlas*. After this has been done, the director is rewarded along with the artisans, *etc*. Then a mason [*kulāla*] is directed to cement over the *śūlas* in their places. Who attends carefully to "*śūlasthāpana*" will be richly rewarded (114-121).

XIV. देवतावर्णविधि *Devatāvarṇavidhi* (118½ śls.)

" Regarding the Coloring of Divine Icons "

Bhagavān begins this chapter by telling that the *śūlas* coverings of strings, *etc.*, are to be interpreted as the icons' bones, nerves, *etc.* (1-3). Then He turns to the matter of collecting and mixing the clays which, when applied to the *śūla*-skeleton, will provide the flesh and body of the image—giving details of rituals involved, the proportions of clay to tree bark and water and oil, differences of procedure for female icons and other subsidiary deities (4-47). Five colors may be used for painting and decoration, and these are symbolic of the five *bhūtas* ; how to mix the five primary colors and the various intermediate shades is given (48-62). Since clay should dry before painting is done, the drying periods are discussed before actual rules for coloring all the various icons to be found in a temple are given (67-119a). A brief summary of the various steps of preparing an image from placing *śūla*-frames to painting them is (helpfully) given as a digression (63-66).

XV. स्थित्यासनादिभेद *Sthityāsanādibheda* (100½ śls.)*

" The Varieties of Standing, Sitting *etc.* (Icons) "

This chapter deals with the various postures, *etc.*, in which the Lord in His icon form may be revealed. He may be shown with His female consorts, *et.al.*, standing (4-24a) ; or He may be shown seated and surrounded by his varied retinue (24b-38a) ; or He may be shown seated on *Ādiśeṣa* in a variety of ways (39b-45a) ; or He may be shown in a recumbent position in various company (45b-101a). In each of these four varieties He may be revealed with His "*bhoga*" or with His "*yoga*" retinue and in both of these variants there is a good/better/best attitude.

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* Note : the numbering of *ślokas* in the 1924 printed edition is inaccurate from *śloka* 63 onward.

XVI. यानारूढविश्वरूपादिलक्षण *Yānārūḍhaviśvarūpādilakṣaṇa* (78 ślś.)

" Different Kind of (Idols) Seated on Their Vehicles "

Garuḍa is the divine carrier of the Lord (1-3), and His posture on this vehicle determines whether that particular rendition should be considered good/ better/best (4-16). Viśvarūpa is then described in the various ways He may be displayed—with the same three grades given (17-29a). The 24 aspects [*mūrti*] of Viṣṇu are then described iconographically (29b-47a), after which the same is done for the eight *Devīs* (47b-72a). The fruits for those who make and install these latter eight female deities are given (72b-78).

XVII. मत्स्यादिमूर्तिलक्षण *Matsyādimūrtilakṣaṇa* (117 ślś.)

" Discussion of the Iconography of the Fish-Incarnation, *et. al.* "

Bhagavān undertakes to discuss the icons of the ten *avatāras*. He begins by discussing the dimensions, the postures, weapons, *etc.*, for *Matsya* (2-6a); then in turn He tells about Kūrma (6b-11), Varāha (12-21), Nṛsiṁha (22-41a), Vāmana (41b-54), Bhārgavarāma (55-60a) and Śrīrāma (60b-74a). Because of this latter, the iconography of Lakṣmaṇa, Sītā, Hanumān and others of Rāma's retinue is also given, including their colors (74b-112a). The chapter ends with a description of Balarāma (112b-117).

XVIII. मूर्तिबेरकथन *Mūrtiberakathana* (71 ślś.)

" Telling (more) About the Icons of the *Avatāras* "

Bhagavān continues his discourse from the preceding chapter by turning now to the incarnation of Kṛṣṇa. He details first his general characteristics (1-13a), then turns to specific aspects of this deity as Pārthasārathi (13b-18a), as the Bṛndāvana-Kṛṣṇa (18b-21), as the dancing Kṛṣṇa (22-24a), as the serpent-killer (24b-28), *et. al.* (29-37). He then turns to a description of Kalkin (38-46a).

There is then a brief series on the varieties of the Nārāyaṇa aspects of the Lord (46b-71).

XIX. लोहजाप्रतिमानिर्माणतालविभाग *Lohajāpratimānirmāṇatālavibhāga* (67½ ślś.)

" Concerning the Various Measurements for Metal Images "

Bhagavān says He will treat now of the images used for special purposes in temples [*karmārcā*].

There are six varieties of *arcā*-images classified according to their functional uses—*karmārcā* (the specific case to be distinguished from the general type-names), *utsavārcā*, *balyarcā*, *snānārcā*, *tīrthārcā*, *svāpottānārcā* (1-3). Occasionally only one metal, movable image [*ekabera*] will be used in a temple ; its description and measurements are given (4-9a). Then the details regarding

various metal icons, when more than one is in use in a temple, are given. [It should be noted that if the main image [*dhruvabera*] is depicted lying down, all the movable icons should also show this same position with the exception of the *utsavārcā*—and this should always be shown either standing or seated]. Other details are given concerning the *pīṭha*-pedestals, the various postures, the groupings with consorts, the dimensions of the *prabhā*-arch (9b–33).

Then instructions are given for casting metal images: making the wax image, mixing the metals, mending flaws, *etc.* (34–46a). After this, there are instructions for how an image is to be painted on cloth and walls (46b–51a).

The chapter closes with an account of what measurements are to be adopted for making images (51b–68a).

XX. प्रतिमामानविधि *Pratimāmānavidhi* (131½ ślś.)

"Rules of Measurements for Icons"

This chapter is exclusively given over to iconometry. The first section is on the anatomical parts of a Viṣṇu icon—the parts treated both individually and in relation to one another (1–101a). The second section details the measurements and relative proportions of His ornamentation (101b–132a).

XXI. बिम्बलक्षण *Bimbalakṣaṇa* (89½ ślś.)

"Description of Icons"

Rules of iconometry continue to be given, with details offered first for the icon of Śrī and other Goddesses (1-90a). One general rule to follow is that whatever measure is used for the main idol of the Lord, a smaller measure should be used for the other deities—they should never be made of the same measure as the Lord.

XXII. परिवारविधि *Parivāravidhi* (72 ślś.)

"Rules regarding the Attendant Deities"

Iconometry continues, this chapter being given over to rules for the attendant deities [*parivāradevatā*]: Hayagrīva (2b-8a), Garuḍa (8b-12a), Sūrya (12b-14), Soma (15), Kāma (16-18a), Gajānana (18b-20), Ṣaṇmukha (21-27a), Dhanada (27b-31a), Rudra (31b-33), Kṣetrapāla (34-35), Viṣvaksena (36-41), Brahmā (42), Vīrabhadra (43a), Vināyaka (43b-44a), Ajāmukha (44b-46), Āditya (47), Pitṛs (48) and Viśvedeva (49a). Also continuing the list are the following: Saptarṣis, Rudra-parivāra, Viṣṇupārṣada, Upendra, the Aśvinīs, Indra and the other guardians of the cosmic directions (49-61a).

Then the discussion turns to the vehicles of the gods, namely Brahmā's Swan and Rudra's Ox, *etc.* (61b-64).

The chapter ends with a discussion of the differences that exist between the measurements for the *mūla-bera* (main image) and the measurements of the aforementioned attendant deities (65-72).

XXIII. पूजोपकरणलक्षणविधि *Pūjopakaraṇalakṣaṇavidhi* (59 śls.)

"Concerning the Description of Materials for Worship"

Bhagavān says he will now describe and explain the utensils and instruments needed for worship (in the temple). The standing *dīpa*-fixture is first discussed: its composition and design (1-4a). Then the water vessels needed for *arghya* (4b-7a), *naivedya* (7b-8), *pānīya* and other things are described (9-17). This is followed by treatments of the *darpaṇa*-mirror (18-19), the shower-plate (20-21), the *patākā*-flag (22)*, the *snānapātra* (28b-30a), the *ghaṇṭā*-bell (30b-34a), camphor-holder (34b-35), *balipātra* (36-37), the *ātapatra*-umbrella (38-39) and the *cāmara*-whisk (40). Then the pedestals for *abhiṣeka*, for decorating the deity [*alaṅkāra-pīṭha*], for the idol to take food on [*bhojanāsana*], and for processions [*yātrāsana*] are described (41-54). Further details are given for options (*i.e., ratha, vāhana, etc.*) for the *yātrāsana* (55-57a). The last things to be described are the *jaladroṇī*-tub (57b-58a), the musical instruments to be used in the service (58b) and the tray to carry the water vessels on (59).

XXIV. आचार्यलक्षणाङ्कुरार्पणविधि *Ācāryalakṣaṇāṅkurārpaṇavidhi* (99 śls.)

"Rules regarding the Selection of an *Ācārya*, and for Germination of Seedlings"

The first part of the chapter (1-25a) turns to the prerequisites for the director [*ācārya*] of all rituals. He should be either a *brahmacārin, gṛhastha* or *vānaprasthin*, well-informed in the (Pañcarātra) traditions, attractive and healthy, morally blameless, properly initiated, *etc.* Having been selected by the *yajamāna*-patron (*cf.* "kr". I: 17-19a), and having seen to the requirements of the temple and the icons, the *ācārya* is thus ready to begin the institution of daily worship routines. The second part of this chapter (25-99) turns to the rituals of sprouting seedlings: why, when, where and how it is to be done and the *mantras* which accompany it. These rituals should be attended to whenever an important ritual is going to be undertaken—and done 12, 9, 7, 5, 3 days ahead of time (25b-99).

XXV. प्रतिष्ठोपकरण *Pratiṣṭhopakaraṇa* (112 śls.)

"Materials for Sanctification Ceremonies"

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* Extra śls. have been inserted here, not found in all texts, describing *patākā* in more detail.

Bhagavān promises to tell the method of *pratiṣṭhā*. He begins (1b-16) by telling about the proper time. Then he tells where the "*adhivāsa*"-*maṇḍapa* is to be built, with its dimensions, *etc.* (17-19). Inside this *maṇḍapa*-pavilion will be placed the *kuṇḍa*-firepits—and he tells how to construct them (20-66), how to determine the number of pits according to the consecrations to be made (67-69a), and how to make their protective covers (69b-73). Then He tells what materials will be needed for *homa*-offerings (74-96a) and how the *maṇḍapa*-pavilion should be decorated with plants, *etc.*, as an auspicious sign (96b-112).

XXVI. जलाधिवासविधि *Jalādhivāsavidhi* (82½ śls.)

" Rules for the Immersion Rites"

Brahmā asks for details about *pratiṣṭhā*-rites. Bhagavān complies to his request by telling him first a definition of *pratiṣṭhā* : "*tiṣṭhā*" means a "standing place" or "location", while "*pra*" refers to "with greatness". Thus it is that while God is always everywhere, we invoke Him especially, for purposes of worship, to be present in all His greatness for all time in one particular place or object (2–7). Then he turns to a step-by-step description: payment of the artisans and workers (and discharging them) (8–11), purification of the temple-precincts for the imminent services (12–14) and the illumination and making fragrant of the compound and otherwise decorating the buildings and courtyards (15–17a). After "*śāntihoma*" is then attended to (17b–21), the sanctifying rites for icons to be used in worship is begun. The text treats of icons which cannot be immersed in water first (22–40)—they are covered with cloths, prayers and *pūjā* are offered, a tub of water is brought before them, and a *kūrca*-effigy made of *darbha*-grass is put in the water in their stead. Then a *rakṣā-kumbha*-pot for their protection, is placed near the tub along with eight smaller pots plus one other for Brahmā. The smaller pots are covered with cloths, after precious stones and coins have been placed in them, and the eight guardians of the directions are invoked into them. A *mantra* for protection is chanted, along with other *mantras*; this is done by brahmins and marks an end to *chāyādhivāsa* (*i.e.*, "substitute" of the image for the *jalādhivāsa*).

Regular *jalādhivāsa*-immersion is then described (41–83a) for icons made of wood, stone and metal—all of which may be safely put in water. Among the preliminary ceremonies are *dhānyādhivāsa*, wherein the icon is placed on a bed of grains while the pedestal is prepared; then moving the icon to the pedestal it is fixed to it by *śilpins*; and next it is taken in procession around the village (up to 59). After this only is the icon brought back to the *maṇḍapa* and actual *jalādhivāsa* rites begun. While it is preferable to do these immersions in a river or a tank or at a waterfall, the directions given here are for more normal circumstances. A small *prapā*-hut is prepared around the tub into which the

icon will be immersed, and it is decorated with four gates, lights, *etc.* The icon is taken into it and, while *mantras* are chanted, the icon is lowered into the tubful of water in a reclining position (*śayana*—with head to the East and face to the North). There it will remain for from 1 to 3 nights or, if this is not possible, at least part of one "*yāma*"—period. Once it is in the water, "*cakra-*" *mudrā*—and "*rakṣā*"-*mudrā* are done while appropriate *mantras* are intoned. The ceremonies wind up with chantings from the 3 Vedas and with music.

XXVII. शयनाधिवासादिविधानादि *Śayanādhivāsādividhānādi* (217 śls.)

"Rules for Various, Succeeding Ceremonies after *Śayanādhivāsa*"

The preceding chapter having dealt with only one part of the *pratiṣṭhā*-consecration of an icon, the present chapter deals with what is to be done on the days following *jalādhivāsa*-immersions. Therefore on the second or fourth morning (*i.e.*, when *jalādhivāsa* has been done either one or three nights), after the *ācārya* has bathed, *etc.*, he performs "*vāstupūjā*" at one side of the *maṇḍapa* (1-19a); (since this is an inferior sacrifice,) the temple then has to be purified (19b-20). Up to this point all persons have been eligible to witness the ceremonies; now that the temple has been cleansed certain persons must be excluded from further ceremonies (21-22). Now the *maṇḍapa* is duly decorated (23-30a), and that afternoon the icon—if it is metal—is taken from its tub of water, cleaned, decorated and taken in procession to the *yāgamaṇḍapa*; if the icon was of clay and hence not put in a tub, then its graphic substitute [*pratikṛti*] or its *kūrca*-effigy is used in these present ceremonies. Once the *pratiṣṭhā*-party is in the *yāgamaṇḍapa* certain preliminaries must be attended to : a cow must be brought (as a gift for the *ācārya*), a young virgin girl is brought (as observer), eight varieties of grains are procured and offered to the *ācārya*. These things having been attended to, the "*netronmīlana*"-rite of "opening the icon's eyes" is done to the accompaniment of music—whereupon the *ācārya* is rewarded again (30b-52). *Kautuka-bandha*-rites are then done to the icon or its *kūrca*-substitute prior to *snapana*, which is done in the form of *abhiṣeka*-pourings of different liquids over the icon or icon-substitute with appropriate *mantras*. When the baths are over the icon is dried off and given clean clothes as coverings (53-68).

For "*śayanādhivāsa*" purposes a special *vedikā*-pedestal in the East or South side of the *yāgamaṇḍapa*, appropriately purified and covered with grains, is arranged. A woolen cloth—topped by silk cloth, a decorated cloth, and a white cloth—is put on top the grains and a wooden cot is prepared. On top of this cot are put flowers, whereupon the idol is laid to rest on it (69-77). *Mantras* are chanted (78 ff.), during which incantations the icon is covered up with another woolen cloth. *Homa*-libations are made and other pacifying

rituals as well are done. After these things, a meal is provided for poor folks and the brahmins are rewarded. Then an elaborate *homa*-rite of central importance to this *pratiṣṭhā* liturgy is begun (107b-189). The purpose of this *homa*-cycle is to call all the gods and cosmic powers to witness the *pratiṣṭhā* ceremonies. Similar routines are done for the subsidiary deities to be installed around the temple (190-205). After the *homa* is finished, the Lord is raised up from his couch of rest, offered some *pāyasa*-gruel (206-208), whereupon *bali*-offerings are made (209-212a), and a *homa* with 108 offerings using the "*snapanādi*"-*mantra* is done.

A gold thread [*pratisarabandha*] is now tied on the idol's wrist, and the power that has all the while been invested in the *bālabimba*-icon (see "*kriyāpāda*" ch. IV, above) is now transferred to one of the jars of sanctified water [*mahā-kumbha*] and this jar is then placed on the grains (where the couch had formerly been ?), and *pūrṇāhuti*-offerings are made to it and to the other jars also there present. The *ācārya* and the *yajamāna* then arrange to spend the night there in the *yāgaśālā* next to the icon, their thoughts on God. If their dreams that night are auspicious the ceremonies may continue the next day (212b-217).

XXVIII. प्रतिष्ठाविधि *Pratiṣṭhāvidhi* (127 śls.)

"Rules for the Central *Pratiṣṭhā* Rites of Installation"

On the next morning the *ācārya* and *yajamāna*, having arisen and determined that all signs are auspicious, begin the *pratiṣṭhā* ceremonies (1-2). Installation is going to be done first to the *Mūla-bera*. As preliminary to this, "*vāstuhoma*" must be repeated by the door of the sanctuary, and thereafter gem-burial ceremonies should be done (3-16). Then the *ācārya* ceremoniously takes the icon and the pots from the *yāgaśālā* to the sanctuary, and there he sees that the icon is fixed in its proper place (17-30), and cemented there (31-33). Then he requests the Lord to come from the pot and dwell in the iconic form; only after this does he ask the Lord in His *parivāra* forms to infuse Himself in the *parivāradevatās* (34-38a). When this is done, the new cloths are put as a covering on the Lord and the doors of the temple are then closed for three days—this is to allow the various gods, the sages, forefathers and released souls, *etc.*, to worship the Lord. On the fourth day, a *snapana*-bathing rite (followed by certain other meditative undertakings—see 55 ff., below) is celebrated; then the hoisting the temple-flag is done and then *mahotsava*-celebrations commence (38-42a).

If the *pratiṣṭhā*-installation is going to be done for several icons [*bahubera*], the *mūlabera* is first taken care of, and then the *ācārya* starts the procedure for others by bringing the *karmārcā* [*utsavabera*] to the sanctuary and offering it *pādya* (42b-45). It is necessary to know exactly where the icons to be sancti-

fied are to be placed in the sanctuary, and this is given (46-52). Just as would be necessary, were the ceremony being conducted for only one icon, but all the more so necessary now, the *ācārya* meditates on the Oneness of the Lord who takes many forms (53-61). Then he takes the various sanctified waters from the several pots there, mixes them, and after some *nyāsas*, does *prokṣaṇa* of the icons, and requests the Lord to give all blessings from now on (62-91). When there are several icons to be sanctified thus, the temple-doors are not closed (as before, see śs. 38b-52), but instead (92 ff.) a three day feast is held for brahmins. As before, after *snāpana* on the fourth day comes an *utsava*-celebration.

The chapter ends (96-127) with instructions for rewarding the *ācārya et. al.*, and a list of gains to be realized by all who have in any way helped in the temple project is given.

XXIX. मीनादिप्रतिष्ठा *mīnādipratiṣṭhā* (70 ślš.)

"Installation of the Fish and Other Forms of the Lord"

When special forms of the Lord are installed, particular alterations are called for during the sanctifying *pratiṣṭhā* ceremonies. For the Fish-Form, the "*varuṇa*"-*mantra* should be used (2-6); for the boar-form (Varāha), the icon should be sure to remind the worshipper of the great sacrifice (7-8a); for Narasiṁha a special *mantra* also is required (8b-10); for Vāmana another special *mantra* is required (11-12); for Jāmadagnya yet another *mantra* (13-14); for Śrīrāma a special *mantra* (15-25); *Balarāma* (26-27) should display God's strength; Kṛṣṇa (28-30a) should be greeted with stanzas of praise; and Kalkin (30b-32a) has his own special *mantra*.

For none of these is it necessary to do *nyāsas* (32b-42) as required at a certain point for other installations.

Implicit permission to worship the form of the Lord in a banyan leaf as a child [*vaṭapatraśāyī*] is given (43-47).

Different shaped *kuṇḍas* are listed (48-49a).

For Śri and other goddesses specific *mantras* and locations are given (49b-70).

XXX. लक्ष्म्यादिपाणिग्रहणविमानादिप्रतिष्ठा

Lakṣmyādipāṇigrahaṇavimānādipratiṣṭhā (186 śls.)

"The Marriage of Lakṣmī *et. al.*"

As prescribed (locally) the ceremonies celebrating the marriage between Śrī and the other goddesses to the Lord are to be observed in order to please the devotees. How the celebrations are to take place is given—along with rules for

processions, order of goddesses to be married, various rituals, *etc.* In general, the rites are analogous to domestic marriage customs. At the end of the five-day marriage festival the Lord is given an oil bath (1-37a).

The special marriage *maṇḍapa* [*vivāha-maṇḍapa*] should be dedicated [*pratiṣṭhā*] in a particular way—which way also may be taken as pattern for establishing other *maṇḍapas* as well. [Actually, more attention is given in this passage (37b-47) to the appointments to be found in the *maṇḍapa* than to the manner in which the dedicatory rituals are to be conducted].

Just as the temple compound is the structural analogy to the human body, so the *yajamāna* should meditate on these parts of his own body during the various *pratiṣṭhā* ceremonies. The "*jīva*" pervades the whole structure, and throughout, the following structural elements have their corresponding anatomical analogy in the main human body; foundation stones, feet; the upper foundations, calf; the sanctuary, the stomach; pillars, the *mekhalā*-belt ornament; the *vimāna*-tower, the tongue, ears and eyes; the water trough, anus; the *nāsikā*-gable, the nose; the window-recesses and the other recesses on the superstructure, the shoulders and neck and cheeks; the *kalaśa*-pot on top, the head; the cement-and-plaster coating, the flesh; the stone structure underneath, the skeletal structure; the flag-pole and the *darbha*-grass, the male organ and genital hairs (48-53).*

Each and every part of the temple should be invested with power [*śaktinyāsa*] in the form of a god petitioned to reside there (54-61). Then 1000 brahmins should be fed to celebrate this part of the ceremonies' conclusion. Then, after *kautukabandha* has been done to the *kalaśa*-pot (on top of the *vimāna*), waters are poured over the *vimāna* and this ends the sanctification of the *vimāna* (62-75).

Similar rules for sanctifying the roof-superstructure of *maṇḍapas* are given (76-86). For *maṇḍapas* in the outer *prākāras*, like the *maṇḍapa* housing the Lord's vehicle and those of other lesser deities and for *gopuras*, the *balipīṭha*, *etc.*—directions are given for the *prokṣaṇa*-sprinklings as the essential part of their sanctification (87-127). Special instructions are given for the *mahāpīṭha* (128-144b), with additional remarks also devoted to the description of *balipīṭha* (145-173). The kitchen, store rooms, treasury, water tank, *etc.*, are then discussed, along with the rewards realised by him who builds them. These are to be sanctified in a procedure similar to the other buildings (174-186).

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*NOTE: Poorly conceived symbolism, confusing horizontal imagery with vertical, *etc.* cf. *Viṣṇu-saṃhitā* XIII: 60b-70 for a more sophisticated parallel passage.

XXXI. प्रभाघण्टाक्षमालाप्रतिष्ठाविधि

Prabhāghaṇṭākṣamālāpratiṣṭhāvidhi (54 Ślś.)

" Rules for Sanctifying the Nimbus-arch, the Bell, and the Rosary "

Bhagavân says that the sactification of certain items like the arc-like frame around the icon [*prabhā*], the bell, the rosary for the icon, *etc.*, may be sanctified at any time after the preceding things have been done. Then He gives directions for each ; *prabhā* (1-8a), *ghaṇṭā* (8b-21a), and *akṣamālā* (21b-54). In each case, the ceremonies are to be concluded with feeding of brahmins and payment to the *ācārya*.

XXXII. गृहार्चास्थापनविधि *Gṛhārcāsthāpanavidhi* (139 Ślś.)

" Regarding Institution of Domestic Worship "

For twice-born folks an icon used for worship in the home may be made of gold and silver or any other metal—but stone and wood icons may not be used for home-*pūjā*. The exception for the proscription against stone is the *śālagrāma*-stone ; indeed, the Lord inhabits this stone whithout any need for formal *pratiṣṭhā* (a simple ceremony suffices [1-12]). In certain cases, also when specific ends are desired for worship, wooden icons made of sandal wood, *etc.*, may be employed (13-26). The iconometry of domestic icons should adopt the " *mātṛ-aṅgula* "-measure, as should their pedestals, *prabhās*, *etc.* (27-35). The *saṁhāraśayana*-posture of the Lord is prohibited for domestic worship. Also the Lord may be worshipped either with Śrī or with both Śrī and Bhūmi (36-37).

As for the installation-dedication rituals themselves of domestic icons, these should be done by an *ācārya* who, after he has done his part, directs the householder to approach the gods with a declaration of his intention hereafter to worship them daily. After brahmins are fed and gratuities have been distributed, daily domestic *pūjā* may begin (38-61).

[Apparently, returning to *pratiṣṭhā* of temple,] subsidiary icons and ornaments are also to be sanctified. To do so gives rich rewards (62-84). The five weapons of the Lord, which should adhere to certain measures, are also to be sanctified in a certain manner (85-104). Garuḍa (and Sūrya and his consort) when he (and they) is installed require certain special rituals (beyond what is done to usual *parivāradevatās*) : what these are and how they are done is given (105-108a, 108b-112). A longer section follows on *Viṣvaksena*, including his origin and description along with the rules for his installation (113-134a).

The chapter—and with it the " *kriyāpāda* " section—concludes with Saṁvarta remarking that originally the " *kriyāpāda* " was 100 chapters in length when Padma taught it but it was condensed by Kaṇva into 32 chapters ; even

so it comprehends in its scope all the four Vedas. The prerequisites of those who may be taught its contents are given. A benediction is given in the last line (134b-139).

CARYĀPĀDA

I. जातिनिर्णय *Jātinirṇaya* (55½ śls.)

" Discussion about Caste "

Brahmā asks Bhagavān who is eligible to perform *pūjā* and *ārādhana* during the various phases of temple construction, as well as afterward (1-2). Bhagavān commences by saying that all regardless of caste (with the exception of non-*sūta pratilomakas*) may worship God (3-5a). But He continues by making certain distinctions about who, among various caste-groups—albeit these folks will have undergone *Pāñcarātradīkṣā*—may and may not perform worship for others (*i.e.*, in temples, *etc.*) (5b-10a). Brahmā hearing certain terms that are apparently unfamiliar to him asks Bhagavān to explain about caste, *etc.* The four-fold caste-disposition of a man (before *dīkṣā* is explained as due to combinations of *guṇas ;* as for the four *āśramas*, brahmins observe all four, kṣatriyas observe just three, vaiśyas only two, and śūdras but one. The duties of the four castes (prior to *dīkṣā*) are given in the traditional manner and in general terms (10b-30), followed by longer discussion of *anulomakas* (33-44) and *pratilomakas* (46-56a).

II. दीक्षाविधि *dīkṣāvidhi* (91½ śls.)

" Regarding Initiation "

Brahmā wants to know now about *dīkṣā*, having heard about who is eligible (1-2). In an especially built and furnished *maṇḍapa* (3-7a), and commencing on the tenth day of a fortnight, the *dīkṣā* ceremonies should be attended to with all care for details. The " *cakrābja* "-*maṇḍala* having been prepared, pots are placed on the design and the qualifying candidate appears before the *ācārya.* The latter puts the *puṇḍra*-marks on the candidate's forehead, he is made to clean his teeth ritually, and he is led before God for his blessing. Then the " *māyā* "-*sūtra* (a cord that is white-red-and-black) is wound around the initiate's body a (symbolic) number of times before he goes to sleep (7b-40a). Next day after certain *homas*, the candidate is purified and the liturgy begins. After some more homas of other rites, he is given his new name (for brahmins, he takes as a suffix to his own name " Keśava....*etc.*, or Bhāgavata or Bhaṭṭāraka" ; if a kṣatriya, he takes as a suffix-" dāsa " ;-40b-61a)* Then the *guru* delivers the *mantras* to the candidate [*mantropadeśa*]—first the twelve-

* Cf. *Sāttvata-saṃhitā* (f.v.) XIX : 42-45.

syllable, then the eight-syllable *mantra*. In the case of *dīkṣā* for women and *śūdras*, "oṁ" is left off (61b-64). Then the candidate performs certain rites to the *kumbha*-pots, whereupon he is instructed by the *ācārya* into rules of conduct [*ācāra*]. Some of these are listed (65-80, 87-89). Then, after *śāntihoma* is done, and the pots removed, the *guru* gives his blessing to the candidate. At this, the candidate rewards the *guru* and sees to the feeding of brahmins. Then, with his *guru*'s permission, he goes home (which marks the end of the initiation ceremonies) (81-86). Who is a *bhāgavata*? The closing *ślokas* (91-93a) tell that a *bhāgavata* is one who has faith in Bhagavān, He in Whom all good qualities [*bhaga*] reside.

III. नित्ययाग *Nityayāga* (187 śls.)

"Regular Worship Routines"

Brahmā proposes to tell how to worship God daily in the temple. He turns first (2-13) to seven different kinds of pre-worship *snāna*. Next he tells about opening the temple doors (14-15a), about entering the temple with the right foot first, attending to certain cleaning up, and doing *pūjā* to the *parivāradevatās* first. Of course, the *pūjāri* is to see that he himself is both externally and internally clean and fit to do this worship (*alaṅkāra*, *ātmaśuddhi*, *mantra-nyāsa* (15b-80),. Then he turns to the purification of other instruments of worship—the *mantras*, the fruits and flowers and waters to be used, the pots and the places where these will be put, *etc.* (81-104). (Although the icon is standing, the *ācārya* mentally) Offers the Lord a place to sit down [*yogapīṭha*] and other gods are invoked to surround this seat. Then, petitioning God to honor this *pūjā* out of honor for his own *guru*,* he begins liturgical worship (105-118a). The steps of the *pūjā* are given: filling pots with water, showing *mudrās*, invoking God's presence for *pūjā* [*āvāhana*], offering the deity a seat [*saparyāsana*], doing *mantranyāsa*, offering *arghya* and *pādya* and flowers, accompanying all actions with mind fastened only on God, *etc. Praṇāma*-prostration is then done and, with a *prārthanā*-petition for the ministrations to prove acceptable, the liturgy to the main icon is then interrupted while offerings are made to the attendant deities (118b-139). How to do these for *parivāradevatās* is also given (140-147a). Then the main deity in its *snānabera* aspect is afforded His bathing rites [*snānāsana*] (147b-158), given His decorations and costume [*alaṅkārāsana*] (159-169a), followed by food offerings [*bhojāsana*] (169b-177a) and offerings of betel-nut, *etc.* (177b-178a). By uttering a formula all these things may also be symbolically offered to the attendant deities. The

* A clue to dating this work? *Pādma-saṃhitā* (kriyāpāda) was quoted by Vedānta Deśika, giving us a later date. How far back can we push the date before that, keeping in mind this allusion to the status afforded to one's *ācārya* as a mediator between oneself and God?

chapter closes with general remarks about doing *pūjā* and the injunction that the left-overs should be ritually disposed off in an "*ātmapūjā*" by the officiating priest (178b-187).

IV. अग्निकार्यविधि *Agnikāryavidhi* (71½ śls.)

" Rules for Kindling the Sacred Fire "

Brahmā notes that certain *homas* must be done daily, and so he asks which these are and how they are to be prepared for.

Bhagavān describes the various materials needed and the preliminary rituals for ordinary *homa* (3b-24a); then the food offerings and how they are made (24b-30); and the twigs used to keep the fire burning (and how these should be readied and used) (43b-49). Final libations having been made, a benedictory offering [*śāntikoma*] is made with *darbha*-grass (50). Other sections in the chapter tell how to make the various instruments needed for the *homa* (58-69), and what the various rewards are to those who make them thus (51-58) as well as to those who perform *homa* according to both the special (32-43a) and the general (70-71) rules.

V. नित्योत्सवसमाराधनकालविधान *Nityotsavasamārādhanakālavidhāna* (82½ śls)

" Rules Concerning the Times for and Durations of Daily Worship Routines "

Of the five icons normally found in a temple, one of these—the *utsavabera-icon*—is to be taken in procession at least twice daily, preferably three times. In the morning it is taken on a regular procession around the temple precints, at noon-time it is given a procession with flowers. If it is not possible or practical to carry the *utsavabera*-icon about, one may use instead some rice (or flowers), invoke the *śānti*-presence of the Lord into that, and thus give Him His procession by carrying these. The processions are best when accompanied by music and *éclat* (1-10).

The qualifications of the *arcaka*-priest's *paricāraka*-assistant are given (11-16a). When *bali*-offerings are made, they should be accompanied by certain rhythms and dance-motions—and routines of these offerings are briefly treated (16b-45). Coming to the main *bali-pīṭha*, a certain procedure in the offerings is to be done (46-48), whereupon the *balibera*-icon is returned to its place (49-50) and any mistakes in the liturgy are compensated for by the *ācārya*'s performing a *tāṇḍava*-dance (51). On occasions of storms, *etc.* the *balidāna*-procedures just outlined may be simplified (52-54a).

Pūjā-offerings may be attended to several times each day, depending on the resources of the temple—either 4, 5, 6 or 12 times a day (54b-60). The preferable kind of *pūjā* is with *utsava*-processions; but it may also be done more

simply with *homa*-offerings only, or even merely with *dhūpa, dīpa, etc.* (61-62a). The durations of certain parts of the daily routines—*snāna*, flower offerings, *homa*, etc.—are suggested (62b-69). The chapter ends with miscellaneous rules for how *dīpa*-pots may be carried from the side of the kitchen to the front of the shrine by ladies (*devadāsīs* ?) forming into a row accompanied by music and dance; how midnight and morning *pūjās* are to be done, *etc.* (70-83a).

VI. नृसूक्तोपचारनीराजनविधि *Nṛsūktopacāranīrājanavidhi* (80 ślś)

" Concerning the Elements of Regular Worship and How and When They are Offered ".

Altogether there are some 128 ritual items (21b-47a) that may be offered to the Lord during His worship in order to please Him: *e.g.*, from *namaskāra, arghya, pādya, puṣpāñjali*, oil-bath, *etc.*, to such attentions as *cāmara*-fan, *chatra*-umbrella, vessels, *etc.* In certain instances, only 64 elements are employed in worship (47b-57a), or 32 (57b-61), or at the very least 16 (62-64a). The entire chapter concerns itself with detailing these items and indicating when and where these find their place in the rituals of worship. An early passage (10b-17a) tells how to invoke the presence of God [*āvāhana*] and the various things to be " offered " in the course of this; a subsequent passage (17b-21a) turns to domestic worship, but gives no detail. The remainder of the chapter briefly describes some of the more common *upacāra*-elements, when and where in the liturgy these come—*pādya* as accompaniment to every *āsana* offered (64b-65), *madhuparka* as a sweet-offering at various points (66), *ācamana*-sipping (67), the uses and misuses of the *ghaṇṭā*-bell (68-72a), the varieties of invocations [*aṣṭāṅgāvāhana*] and when these must be done (72b-76), and the waving of light on a pot known as *kumbhanīrājana* (77-80).

VII. मण्डलाराधनाचार्याभिषेकविधि *Maṇḍalārādhanācāryābhiṣekavidhi* (118 ślś).

" Rules for Worship with *Maṇḍalas* and for the *Abhiṣeka*-Rites Marking the Office of Ācārya ".

Brahmā asks about the " *cakrābja* " -*maṇḍala*-design and learns from Bhagavān that worship done in it is pleasing to Him. Then the details for constructing such a lotus-form *maṇḍala* both with and without *cakra*-design are given. The *maṇḍala* is to be constructed in a protected area covered by a roof. The details for constructing it vary according to the competence of the *guru* giving the instructions (1-46). The interspaces of the *maṇḍala*-design should be colored, according to instructions (47-62a), and the thickness of the materials used for coloring may vary (62b-65a). Once this *maṇḍala* design has been properly prepared, then worship [*pūjā*] should be done to the deities in it according to the normal procedures (65b-82). But it should be constructed

and used only on certain auspicious days if all the rewards of *artha*, *dharma*, *kāma*, and *mokṣa* are to be realized (83-84). Further, the design differs slightly according to the caste of the worshipper (85b-88a). This " *cakrābja* " -*maṇḍala*-design is the same one used also for *dīkṣā*-initiation (85a).

A second section of the chapter deals with general prerequisites which qualify a person desiring to become an *ācārya*-director of any kind. He must be born in an *ācārya*'s family, have the desire to become an *ācārya*, be properly initiated as a Vaiṣṇava as well as initiated as an *arcaka* and being further specially qualified for his *ācārya*-ship. This latter stage should be ritually marked by a special *abhiṣeka*-ceremony, concluded by an impressive procession around his village (88b-118).

VIII. महाभिषेक *Mahābhiṣeka* (230½ śls.)

" Concerning the Bath with 108 Pots "

Brahmā asks Bhagavān about the different varieties of icon-bathing and learns that there is a good/better/best division of baths in general. In any case, an auspicious time must be selected and, *aṅkurārpaṇa*- sprouting rites having been attended to, the special *snapanabera*-icon or some suitable substitute is taken to a specially built *maṇḍapa* erected in front of the *prāsāda* (1-22a). While special rules apply to a domestic icon [*gṛhārcā*] and in cases when *snapana*-rites are a daily occurrence (22b-23), in these cases of the auspicious rite the bath proceeds once all the materials for it have been collected and properly consecrated for use (24-58a). The steps for the bathing rite are then given, along with the appropriate *mantras* (58b-89a). The water and other liquids which have been used in the bath may be collected and distributed to the faithful as " *prasāda* " (89 91). After the bath the deity is to be dressed and decorated and given food (91-97).

For the various good/best categories of baths, the contents in the numerous pots will vary as will also the appropriate *mantras* to be employed with them. Details about these are given (98-228). No *snapana*-rites are valid unless *dakṣiṇā*-rewards are given to all the participating brahmins (229-231a).

IX. सहस्रकलशाभिषेकविधि *Sahasrakalaśābhiṣekavidhi* (138½ śls.)

" Rules for the Bath with 1000 Pots "

In reply to a question by Brahmā, Bhagavān offers to tell how to perform an even more elaborate bath for the icon using 1001 pots (1-10). How to prepare the place for all these vessels (11-12), how the pots are to be placed in 25 groups (13-21), what *devatās* are to be invoked and what materials placed in the various pots (22-47, 52-105a), how the central nine pots are to be filled with the nine grains (48-51), *etc.*, are given. The *mantras* to be chanted as

various pots are poured are also mentioned (105b-137). The fruits that accrue to this elaborated bath with 1001 pots is almost equal (138-139a) to those that come for observing a *mahotsava*-festival.

X. ध्वजारोहणविधि *Dhvajārohaṇavidhi* (155½ śls.)

"Rules for Flag-Hoisting Rites"

Brahmā asks for certain details about the observances connected with festival occasions. Bhagavān begins by giving an etymological analysis of "*utsava*" as the remover of misery. Then he classes festivals into three types: *nitya, naimittika* and *kāmya* (1-7a). Under the first category are those things done daily, fortnightly, monthly, at auspicious celestial conjunctions, on semi-annual occasions and at the new year; in the second category are those celebrations made on the occasion of eclipses, famines, comets, omens, damages to icons or temple buildings, *etc.*; and in the third category are those celebrations done as a means to achieve *artha*, *dharma*, *kāma*, or *mokṣa* (7b-19a). After any one of these festival occasions an *avabhṛthasnāna*-bath is required for the deity, accompanied by the devotees (19b-22a).

Utsavas may last 30, 15, 12, 9, 7, 5, 3 or 1 days (22b-23).

In short festivals lasting only one or three days, flag-hoisting rite may be omitted. A number of miscellaneous rules that must be honored—in regard to variant ways of offering *balidāna*, in regarding to commencing the *utsava*-celebrations, in regard to keeping the celebrations pure and single-mindedly on the god to be honored—before the flag-hoisting rites are described (24-47).

The time for doing the flag-raising rites is given (48-53). This must be preceded by the sound of drums and only after the flag has been raised are *aṅkurārpaṇa*-germination rites attended to (54-56a). How the cloth for the flag is to be made (56b-60a), how Garuḍa and other designs are to be depicted thereon (60b-71), how *adhivāsa* preparations are to be made (72-83a), how Garuḍa is invoked to supervise the proceedings on behalf of all the gods (83b-94), how procession is to be made with the flag (97-99), *etc.*—all are given. As for the flag-pole, this must be duly prepared (101-114a), and at a certain time the prepared flag is wound around it and the post is then raised, secured in an especially constructed base [*vedikā*], and Garuḍa's presence is invoked in the area (114b-127). Garuḍa in turn is asked to invite other gods to be present for the *utsava*-celebrations (Those gods are listed, 141-147a), and *pūjā* is offered him thrice while a light is kept ignited in honor of him; even the *utsavabera*-icon will be brought there during each night of the *utsava*-cycle to honor Garuḍa (128-132a).

Then drums are again sounded with great *éclat* at the site of the flag-pole, signalling the commencement of *utsava*-celebrations now that the flag has been

ritually raised (132b-140). Thereafter no one should leave the village for the remainder of the *utsava*-celebrations, because the temple as well as all parts of the village is alive with the presence of deities (147b-156a).

XI. महोत्सवविधि *Mahotsavavidhi* (292 ślś.)

" Concerning the Great Festival "

[Note : The exposition in this chapter is confusing and poor, leaving many doubts as to the consecutive order of the rites enjoined.] Prior to the actual commencement of the festival-cycle many things should have been attended to; *aṅkurārpaṇa*-rites (1-2, 55-61), the decoration of the town and temple (3-10a), construction and furnishing of a special " *yāga* "-*maṇḍapa* (10b-27a), a preliminary (?) *snapana*-bath and *kautukabandha*-rite (27b-44), a preliminary procession of the Lord through the village on His vehicle (45-54a), and some ritual activities in the " *yāga* "-*maṇḍapa* concerning placement of pots and preparation of the *homa*-fire (62-90). Only when these things have been done and *balidāna* offerings made (91-98a) can the first day of the *mahotsava*-cycle begin with processions, special *pūjā*-offerings and *abhiṣeka*-rites. Most of these items will be repeated daily during the subsequent festive-cycle (98-179).

Then follow discussions of special festivals to be observed during the period *mṛgotsava* on the eighth day (180-201a), *tīrthotsava* on the ninth day (201b-230) and *puṣpayāga* on the tenth day (231-246). The festival closes as the attendant gods are dismissed, a *śāntihoma* is performed, the sacrificial fire is put out [*agnyudvāsana*], the flag is lowered and the flag-pole given to the *yajamāna*, *etc.* (247-268). The rewards that come to those who help in any way in a festival are elaborately listed (269-284). The chapter closes with directions for a final *kalyāṇārādhana*-rite (285-287a), and some general directions for what is to be omitted from the program just outlined when the *mahotsava* lasts only 1 or 3 days (287b-292).

XII. पुष्पहविर्विधान *Puṣpahavirvidhāna* (92½ ślś.)

" Rules regarding Flowers and Other Offerings to be used in worship ".

Brahmā asks what items are permitted—flowers, fruits and foods—as offerings in worship. Permitted and prohibited flowers for different times of the day are listed (2-25); the same is done for *havis*-food-offerings, including recipes for preparing them, how they are to be offered in dishes, and appropriate *mantras* to accompany these activities (26-36a). Also, fruits and vegetables are listed (36b-44). Brief sections are given over to condiments permissible to use (45-53), to some normal recipes and their presentation (54-76), to measures appropriate to various gods, and to what is to be done with food-offerings once presented to the specific deities (77-84)—concluding with a section devoted to the left-overs of flowers, *etc.*, and their spiritual value (85-93a).

XIII. पञ्चकालविधि *Pañcakālavidhi* (81½ śls.)

" Rules regarding the Five Periods of the Day "

Brahmā asks for details about the five periods into which the day is divided. He is told that the five periods are called : *abhigamana*, *upādāna*, *ijyā*, *svādhyāya* and *yoga*. All the observances and activities appropriate to each period are listed : *abhigamana* (4-30), *upādāna* (31-33), *ijyā* (34-66), *svādhyāya* (67-75) and *yoga* (76-78a). The rewards for those who organize their activities in such ways are listed (78b-82).

XIV. पवित्राद्युत्सवविधि *Pavitrādyutsavavidhi* (185 śls.)

" Regarding the Festival of ' Garlands ', *etc.* "

Brahmā wants to know about the festivals that are to be observed during the various months of the year. He is told about the birthday celebrations for Rāma (3-9a) and for Narasiṁha (9b-11a), both of which come in the first month ([*caitra māsa*]—April/May); also in the same month are the flower festivals called *vasantotsava* and *damanotsava* (11-15) along with yet another flower festival, *kalhārotsava* (17-18). This last named festival as well as the *vasantotsava*-festival may alternatively come in the following month [*vaiśākha*—May/June]. In *jyeṣṭha* and *śrāvaṇa*-months (*i.e.*, June/July, August/September), come the festivals of fruits (19-21a). Also during these same months will come Trivikrama's, Vāmana's and Hanumān's birthday celebrations (21b-24), as well as the all-important Kṛṣṇa birthday celebrations (30b-33a). In the *āṣāḍha*-month (July/August) will come the *śayanotsava* of the Lord—which will last throughout the following four months, which period is called " *cāturmāsya* ". It is the time for the observance of various *vratas* (25-30a).

The remainder of the chapter is largely given over to particular festive celebrations. First among these to be taken up are the *pavitrotsava*-festivities, which are to be done mainly in the *cāturmāsya*-period, *Śrāvaṇa*, or alternately in *bhādrapada*- or *āśvayuja*-months (September/October, October/November). Included in the treatment of this particular festival are remarks concerning its expiatory nature (37b-39), the steps to be followed in making the " garlands " (54-94), the *pūjā*-ceremonies to the deities that are to be included in the celebration (95 ff), the distribution of the " garlands " to be made among the devotees (141-143a), the *ācārya*'s prayer of confession (143b-147a), and the *phala*-rewards for undertaking this important celebration (157-167). The next festival discussed is the one called *āgrayaṇotsava*, which comes during the months of *śrāvaṇa* or *kārtika* or *āśvayuja* (August/September or October/November) (168-174a). How to collect the grains (174b-177a), how these are to be carried to the temple (177b-178), how and where they will be stored after

the procession, and what *mantras* must be chanted as well as how to prepare the *havis* (179-185) are among the details given.

XV. व्रतानुष्ठानक्रम *Vratānuṣṭhānakrama* (135½ śls.)

" Steps for Performing Supererogatory Vows ".

This chapter is divided into sections corresponding to the various months, and in each section the supererogatory activities customary to that month are given. In the first month treated (but the tenth month of the year), *bhādrapada* (September/October), the *vrata* connected with Varāha is to be done (1-2). In (the eleventh) *āśvayuja* month (October/November), *snapana* should be performed (3a). In *kārtika* month (November/December), on the twelfth day of the bright fortnight, God is to be celebrated as having awakened from His sleep (3b-7). Also during this period is the *kṛttikā-dīpotsava*-festival of lights (8-24). In *mārgaśīrṣa* month (December/January), the eleventh day and twelfth day fast-and-feast are to be observed (25-46). With *pauṣa*-month (January/February) begins the second half of the year (*uttarāyaṇa*), during which months certain *vratas* are to be done : *puṣyamāsavrata* (57b-58a), *tilapadmavrata* (58b-73a), *śrīkāmavrata* (73b-115a), *ārogyakāmavrata* (115b-119a), and *dinapañcakavrata* (119b-121a). The closing section gives general remarks concerning all the twelve months—in each of which a special day is designated during which devotion is to be given to one of the twelve names of Viṣṇu, one by one ; on each such/special day, moreover, a fast is observed (121b-136a).

XVI. सम्मार्जनादिफलदेवस्वापहारदोषकीर्तन *Sammārjanādiphaladevasvāpahāradoṣakīrtana* (95½ śla)

" The Fruits of Sweeping the Temple, and the Sin of Misappropriating the Lord's Funds ".

Brahmā asks Bhagavān to know about certain miscellaneous things, and is told first about certain bad omens of a general nature and then about pacifications [*ariṣṭaśānti*] to be undertaken to neutralise them. Among the activities recommended are a purifying bath of the supplicant and of the Lord, special *homas*, and a particular liturgy (1-37a).

Brahmā then asks about the rewards for those who donate either personal service, funds, or materials for worship to the temple. Bhagavān singles out first the sweepers in the temple : just as they sweep away the dirt from the compound so at the same time are their own sins swept away. Then He turns to a variety of services that may fittingly be rendered to the temple—including help in renovations (56-57a), donations of instruments and materials for God's worship (57b-68), and frequenting the temple for pious activities (69-83a). Finally Bhagavān turns to certain heinous sins—like taking over temple properties, absconding with temple funds, *etc.* (83b-96a).

XVII. जीर्णोद्धारसंप्रोक्षण *Jīrṇoddhārasaṁprokṣaṇa* (59 ślś.)

" Purifications after Repairs "

Brahmā asks about renovation of damaged icons and temple buildings. Bhagavān tells him in turn about how to mend a broken icon and of the ritual accompaniment to such repairs (2-12). He also speaks of the renovation of temples (13-28a)—whether it involves repairs to slight damages or a complete rebuilding of the temple due to natural calamities (28b-30). He briefly mentions the fruits which accrue to such activities (31).

Once repairs to an icon are completed then, of course, certain matters must be attended to in order to re-consecrate it for worship (32-38). Then a special section on *saṁprokṣaṇa*-purifications follows. Included in this treatment are the causes which call for such ritual cleansings (39-48a), and the methods to be followed in such rites (48b-59).

XVIII. नित्याराधनप्रायश्चित्तविधि *Nityārādhanaprāyaścittavidhi* (153 ślś.)

" Rules for Rectifying Mistakes in Normal Temple Routines "

Brahmā asks when *prāyaścitta*-rites must be undertaken to atone for lapses in rituals, *etc.* The major part of the chapter (3-153) is Bhagavān's reply as to the specific events or defilements that require expiation.

XIX. उत्सवप्रायश्चित्तनारायणबलि *Utsavaprāyaścittanārayaṇabali* (169 ślś.)

" Concerning Expiatory Rites in Relation to Festival Mishaps, and also '*Nārāyaṇa*'-*bali*-offerings "

In cases when a day falls in which *nitya-naimittika*-and-*kāmya-utsava* observances are scheduled for the same day, the *naimittika*-rite (since it is determined by an auspicious time other than which it cannot be done) takes priority before *nitya* and *kāmya* ceremonies (1). Then the narrative turns to *snapana*-rites in general, and catalogues the various mistakes, lapses or accidents that might call for *prāyaścitta*-expiatory rites (2-32a). Certain rites are sometimes done to icons that are not housed in a *vimāna*-building; such rites require first a *prāyaścitta*-expiation before the celebration may commence (32b-35a). Lapses, accidents and oversights in regular rites as well as in the course of celebrating certain parts of these rites—namely, *dhvaja*-flag raisings, *aṅkurārpaṇa*-germinations, *bali*-offerings, or oversights or contaminations traceable to the personnel of such rites, or imperfections that come due to lack of punctuality or from a faulty sequence of constituent parts of major rituals, *etc.*—all these things require expiatory rites to be done (35b-107).

Brahmā asks about the so-called " *siddhāntas* " which are not to be confused according to orthodox views. He is told of the four " *siddhāntas* "—(1) *mantra*-

siddhānta, (2) *āgamasiddhānta* (3) *tantrasiddhānta*, and (4) *tantrāntara-siddhānta*—and their mutual differences (108-122). When rites beginning with *karṣaṇa*-plowing are done according to one "*siddhānta*" there should be no subsequent shift to another "*siddhānta*"-tradition (123-132).

A further section of this chapter deals with expiatory rites required when someone [*Pāñcarātrin*, or anybody?] dies a sudden, unnatural or accidental death. The rite required is "*nārāyaṇa-bali*" (133-169).*

XX. हिरण्यगर्भविधि *Hiraṇyagarbhavidhi* (103½ śls.)

"Rules regarding an Expiatory Gift of Gold"

Brahmā asks Bhagavān about persons situated in ruling and governmental positions who may in the line of discharging their functional duties have committed sins, and how they may atone for these deeds so that their routine religious life may not suffer (1-5a). Bhagavān replies that normally, *prāyaścitta*-expiations for kings and ministers who, for example, kill a brahmin, are too time-consuming for their office; however, He offers to outline two easier expiatory rites—namely, the *hiraṇyagarbhaprāyaścitta* and the *tulābhāraprāyaścitta*—each of which is able to erase all sins. The first is described (9-43), and consists of a lavish gold offering made to brahmins; the other (44-62a) consists of being weighed and paying the balancing amount in gold, *etc.*, to brahmins.

The remainder of the chapter has to do with *puṣyābhiṣeka*-rites called for during the *puṣya*-month—a rite which due to its intrinsic merit may win for one salvation (62b-104a).

XXI. सिद्धान्तभेदेन पञ्चरात्राधिकारिव्यवस्था

Siddhāntabhedena pañcarātrādhikārivyavasthā (83½ śls.)

"Regulations Concerning the Proper Eligible Person for Pāñcarātra according to different *Siddhāntas*"

Brahmā says that having heard about the various rules, he would now like to know who are the qualified aspirants [*adhikārin*] to follow in the different schools of Pāñcarātra. Bhagavān begins by saying that among the 8000 brahmin *gotras* those belonging to the "*Kāṇva*" and the "*Mādhyandina*"-*śākhās* went to the Creator Brahma and received from him initiation into Pañcarātra according to the "*mantrasiddhānta*" school, using the "*cakrābja*"-*maṇḍala* method. He further gave them instructions for their particular way to perform all *saṁskāra*-sacraments and *yāga*-sacrifices; He also cautioned them that these things were to be done only with the thought of the Lord foremost in their mind, and not with any desire for *phala*-rewards (1-12). In addition He told them that

* NOTE: This rite nowadays is limited to death-rites for *brahmacārins* and *saṁnyāsins*.

a "*bhāgavata*" is one who, along with his devoted love of Bhagavān, does the "*pañcakāla*"-*pūjā* according to the scriptures, who is furthermore born in a *bhāgavata* family, and who has also had *dīkṣā*-initiation (13-16). While they must also maintain their private worship [*ātmārthapūjā*], "*bhāgavatas*" are the only ones who are allowed to perform liturgies for the benefit of others [*parārthayajana*]. The non-"*bhāgavata*" who wishes to become a "*bhāgavata*" by initiation must come from a respectable [*kulīna*] family. Any-"*bhāgavata*" —whether by birth or initiation—is to be shown the highest respect and honor by all others (18-24). He adds that for those who follow the "*mantra-siddhānta*" school the object of their devoted attention [*dhyeyavastu*] is Vāsudeva with either two or four hands, *etc.* (25-29).

As for the "*āgamasiddhānta*" school, this comprises those who meditate on the Lord with long arms (reaching to the knees) in one of His *Vyūha*-forms, standing solitarily and without weapons, resplendent in white color and replete with ornamentation. These "*āgamasiddhāntins,*" regardless of their caste origin, all follow the "*Ekāyanaśākhā*"—but they are not eligible to perform such ceremonies as ritual plowing, *etc.* For such occasions, they must call in a "*mantrasiddhāntin*" and ask him to do the ceremony for them; but such routines are to be done without *bījākṣara* in the 12-syllabled *mantra.* Further, these "*āgamasiddhāntins*" are obliged to discard their dead bodies (without burial or cremation) (30-54a).

The "*tantrasiddhānta*" school accepts those who come from any of the four castes, so long as they observe all the *saṁskāra*-sacraments. These (common ?) folks, in the performance of the Lord's worship, employ the "*nava-padma*"-*maṇḍala* design. But in their ritual activities they must satisfy themselves with the repetition of the "*dvādaśākṣara*" and other *mantras* only, and these without benefit of instruction concerning their esoteric meanings and, furthermore, without *nyāsa, etc.* When it comes to *utsava*-festivals, "*tantra-siddhāntins*" are not allowed to perform flag-raising ceremonies; nor are they to perform the monthly festival-liturgies. They must content themselves with carrying the Lord in procession around the village (54b-69a).

The "*tantrāntarasiddhānta*" school worships the Lord in the "*cakrābja*"-*maṇḍala* design, the *kumbha*-pot, the *pratimā*-image and (or ?) in the fire. The icons of the Lord of these "*tantrāntarasiddhāntins*" will represent Him as three-faced, four-faced or many-faced; such images will be revealed in a standing posture atop a *yogapīṭha*-pedestal, and so will be surrounded by the attendant *parivāra*-deities. The worship of "*tantrāntarasiddhāntins*" will be done by employing the "*piṇḍa*"-*mantra,* "*kalā*"-*mantra, etc.*, but without knowledge of the esoteric meanings. All four castes may belong to this school—and they should observe the *saṁskāra*-sacraments according to their own rules (69b-73a).

By no means should any ways of one of the four schools be mixed with another. One should follow the school of his ancestors to avoid any confusion: no one dares to exercise careless choice about what rules he follows. One should neither seek to change his *siddhānta* nor abet anyone else in being initiated into another. The sin of confusing one school with another is great indeed. Although of the four schools the "*mantrasiddhānta*" way is the best, he who associates with a *Pāñcarātrin* of any school is bound to benefit much more than associating with any one else (73-84a)*

XXII. मुद्रालक्षणविधि *Mudrālakṣaṇavidhi* (74 ślś.)

"Rules Concerning Ritual Hand-Gestures"

Brahmā asks the meaning, uses and varieties of *mudrā*-gestures. Bhagavān says these finger movements are ways to fend off evil and to prevent those taking pleasure in harming others [*hiṁsakānām aśeṣāṇām mudaṁ drāvayati kṣaṇāt/ tato mudrā nirasanaṁ teṣāṃ tasya prayojanam//*]. Furthermore, they please the Lord—so long as they are demonstrated in private (1-5a). He then names and describes 53 *mudrā*-gestures: *hṛdaya* (5b-6a), *śirṣa* (6b-7a), *śikhā* (7b-8a) *kavaca* (8b-9), *astra* (10), *netra* (11-12a), *agni-prākāra* (12b-13), *yoga* and *yogasaṁpuṭa* (14-17a), *kumbha* or *jñāna* (22-23a), *nyāsa* (23b-24), *japa* (25-26a), *brahma* (26b-27a) and *viṣṇu* (27b-28a). Also: *rudra* (28b-29a), *abhivādana* (29b-30a), *vighnarāja* (30b-31a), *bhāgavata* (31a-32a), *varāha* (32b-33a), *dahana* (33b-35a), *āpyāyana* (35b-37), *surabhi* (38-40a), *āvāhanu* (40b-41a), *praṇāma* (41b-43), *padma* (44-45a), *kamala* (45b-46a), and *śaṅkha* (46b-48a). In addition: *cakra* (48b-49a), *gadā* (49b-51a), *cāpa* (51b), *musala* (52-53a), *khaḍga* (53b-54), *vanamālā* (55), *añjali* (56a), *garuḍa* (56b-58), *viṣvaksena* (59), *ananta* (60-61a), *bali* (61b), *vastra* (62a), *muṣṭi* or *jñāna* (62b-63a), and *gandha* (63b). And finally, *puṣpa* (64a), *yajñopavīta* (64-65a), *ākalpa* (65b), *dhūpa* (66), *dīpa* (67-69a), *pratimā* (69b-70a), *svāgata* or *yāna* or *prārthana* (70b-71b), and *grāsa* (72-73) and *homa* (73b-74).

XXIII. मातृकाद्यर्थत्रयवर्णन *Mātṛkādyarthatrayavarṇana* (193 ślś.)

"A Discussion of the Three Methods of using the '*Mātṛkā*,' *etc.*, in *Mantras*"

This chapter is devoted to a prolonged and esoteric discussion of *mantras* in general (defined 96-99a), starting with an explanation of the constituent letters that comprise the alphabet—each letter having its guardian deity, its stars and planets, its age and caste, *etc.* (1-56).

*Note: The definitions found of the four "*siddhānta*" schools found in different *Saṁhitā*-traditions vary from text to text; there is no unanimity of opinion on these matters. See "Index" under "*siddhānta*."

Then follow the directions for how these letters are to be set down in a design (68-72) from which one may, according to certain rules of selection "compose" a *mantra* like the "*mūla*"-*mantra* (73 ff.) Any *mantra* composed of such potent elements may bring great strength [*siddhi*] to one who repeats it according to prescribed rules—so long as the aspirant's own star, sex, age, caste, *etc.*, tally with the *mantra's* constituent letters, stars, sex, age, caste, *etc.* Thus, the rules for the aspirant who undertakes *japa*-repetition are given in detail (up to 147). The aim of *japa*-repetition—namely *siddhi*—is discussed (148-174). The chapter ends with a special section discussing the "*Oṁ*"-syllable common to most *mantras*, which may by itself be used as a single-word *mantra* (175-193).

XXIV. द्वादशाक्षरकल्प *Dvādaśākṣarakalpa* (173½ ślś.)

"Procedure for using the Twelve-Syllable *Mantra*".

This chapter turns in particular to a discussion of the 12-syllable *mantra*—how to "compose" it by selecting the appropriate, potent letters or syllables from the *mātṛkācakra*-design (1-32a), a eulogy of those who employ the "*dvādaśākṣara*"-*mantra* (32b-41), the rules for *japa*-repetitions of this particular *mantra* (42-76a), and the benefits accruing to one who successfully perseveres in its use (76b-86). For those who want to get salvation by means of using this *mantra* in their worship-habits, there are certain *pūjās* at particular times and places to be done (87-109). In addition, certain "prayogic" aims may be accomplished by means of this *mantra*—if particular rules are followed as they are herein set down (110-174a).

XXV. अष्टाक्षरमन्त्रवैभव *Aṣṭākṣaramantravaibhava* (275½ ślś.)

"The Greatness of the '*Aṣṭākṣara*'-*Mantra*"

This chapter answers Brahmā's question about the eight-syllable "*aṣṭākṣara*"-*mantra* by outlining the meaning of each of the *mantra's* three words (3-28a), the various ways of doing *japa*-repetition when aspirants of different abilities wish to employ this *mantra* as a means to salvation (28b-98a), the variations in the procedures of *japa*-repetition and attendant spiritual and liturgical measures to be taken by those who would employ the *mantra* for certain "prayogic" ends (98b-251a), and the rewards to and praises of those who preserve the pious repetition of this *mantra* (251b-276a).

XXVI. विष्णुगायत्र्यादिमन्त्रोद्धार *Viṣṇugāyatryādimantroddhāra* (84½ ślś.)

"Composing the '*Viṣṇugāyatrī*'-*Mantra, etc.*"

As for the 24-syllable "*Viṣṇugāyatrī*"-*mantra*, this, too, is "composed" in a particular fashion and is to be employed in *japa*-repetitions by those who desire its wonderful effects. It is at least four times as powerful as an ordinary

mantra (1-29). The " *Śrīkara-aṣṭākṣara* "-*mantra* is also discussed in terms of its composition, analysis, and potency (30-50a). The " *Lakṣmīnārāyaṇa* "-*mantra* is likewise discussed in a similar manner (50b-57a). The " *Saṁkarṣaṇa* "-*mantra* (57b-69), the " *Pradyumna* "-*mantra* (70-74), the " *Aniruddha* "-*mantra* (75-79a) and the " *Caturviṃśati* "-*mantra* (79b-85a) are each briefly described and discussed in the concluding stanzas of the chapter.

XXVII. मत्स्यादिमूर्तिमन्त्रकथन *Matsyādimūrtimantrakathana* (421 śls)

" Chapter concerning the *Mantra*s addressed to Matsya and Others "

Bhagavān continues to tell about *mantras* in this chapter, turning now to the *mantras* addressed to the several *avatāra*-forms of the Lord. In each, the analysis of the *mantra*-composition is given, along with instructions for *japa*-repetitions, as well as other details. The *mantras* discussed here are: " *Matsya* "-*mantra* (3-8), " *Kūrma* "-*mantra* (9-12a), " *Varāha* "-*mantra* (12-29a), " *Narasiṁha* "-*mantra* and its variations (29b-212) " *Vāmana* "-*mantra* (224b-229), " *Trivikrama* "-*mantra* (230-235), " *Jāmadagnyarāma* "-*mantra* (236-242), " *Dāśarathirāma* "-*mantra* as well as those addressed to his (Rāma's) retinue (243-326a), " *Balarāma* "-*mantra* (326b-331a) and " *Kṛṣṇa* "-*mantra* and its variations (331b-421).

In the middle of the chapter, there is a brief digression about the twelve " *aṅgas* " of any *mantra* used for *japa*-purposes—these twelve being its *bīja*-syllables, its *śakti*-potency, its *ṛṣi*-revealer, its *chandas*-meter, its *aṅga*-gestures, its *devatā*-addressee, its *varṇa*-color dominance, its *dīpana*-purifier, its *āpyāyana*-constitution, its *mocana*-application, its *sakalīkaraṇa*-variant and its *vikalīkaraṇa*-mutations (212-224). [The discussion here is somewhat different from that found in other texts.]

XXVIII. यज्ञमूर्त्यादिमन्त्रोद्धार *Yajñamūrtyādimantroddhāra* (194 śls.)

" Composition of the ' *Yajñamūrti* '-*mantra* and Others "

Bhagavān continues to give instructions regarding the composition, the *japa*-repetitions and the respective potencies of other *mantras* : " *Yajñamūrti* "-*mantra* (1-6), " *Annādhipati* "-*mantra* (7-24), " *Śaktīśa* "-*mantra* ") (25-30, " *Kālanemi* "-*mantra* (31-37a), " *Trailokyamohana* "-*mantra* (37b-49a), " *Kāma-kāmeśvarī* "-*mantra* (49b-54), " *Trailokyamohanamālā* "-*mantra* (55-83a), " *Yajñavarāha* "-*mantra* (83b-103), " *Dāmodaranṛsiṁha* "-*mantra* (104-113a), " *Puruṣacatuṣṭaya* "-*mantra* (113b-117), " *Hayagrīva* "-*mantra* (118-124a), and " *Hayagrīvamālā* "-*mantra* (124b-153a). Also " *Mukundādi* "-*mantra* (153b-154), " *Babhru* "-*mantra* (155-158a), " *Vṛṣākapi* "-*mantra* (158b-160), " *Śauri* " *mantra* (161-162a), " *Vaikuṇṭha* " (162b-165a) and " *Aparājita* "-*mantras* also

with those *mantras* addressed to Saṁkarṣaṇa, Aniruddha, Pradyumna and the *avatāra*-forms (169b-194).

XXIX. श्र्यादिपरिवारमन्त्रवर्णन *Śryādiparivāramantravarṇana* (219 śls.)

" Concerning the *Mantras* to Śrī and Others, and to the Attendant Deities "

In this chapter Bhagavān tells about the *mantras* to be used in the worship of Śrī and of the deities in Her retinue found in the precincts of the first *prākāra*-courtyard. The ones taken up are: the one addressed to Śrī (2b-28a), the ones to Dhanada [Kubera] and other deities in the Eastern directions (28b-38) as well as the ones to Cintāmaṇi and others in the Southern Direction (39-46). Then comes the *mālā-mantra* addressed to Śrī (47-64). This is followed by the " *Vasudhā* "-*mantra* (65-82a), the " *Dharaṇī* "-*mantra* (82b-95a), " *Sarasvatī* "-*mantra* (95b-131), the " *Ādhāraśakti* "-*mantra* (132-142), the " *Ananta* "-*mantra* (143-149) and the " *Bhū* "-*mantra* (150-151a). A " *Pīṭha* "-*mantra* follows (151b-170a), as well as the *mantra* for Brahmā and the succeeding 57 *parivāradevatās* (170b-172a), along with the *mantras* addressed to other deities in the first courtyard [*prākāra*] (172b-174a).

The remainder of the chapter deals with *mantras* addressed to the doorway deities, Caṇḍa and Pracaṇḍa (174b-178), and to the deities found in the second *prākāra*-courtyard. Those named here are the " *Udumbara* "-*mantra* (179-184a), " *Kṣetreśa* "-*mantra* (184b-189a), " *Diṅmūrti* "-*mantra* (189b-199) as well as those addressed to deities found beyond the second courtyard (201-210a). The final point made is concerning the procedure for offering *bali* at the *bali-pīṭha*-pedestal in daily routine worship (210b-219; cf. " *car* " V: 16b-31a).

XXX. तिथिदेवतामन्त्र *Tithidevatāmantra* (203 śls.)

" *Mantras* " addressed to the ' *Tithidevatās* "

Each fortnight is governed day by day by fifteen deities each of whom presides over one day. One may, by employing the *mantra* addressed to any one of these deities, and by following certain established rules, maintain a *yāga* or *vrata* on that deity's day for a specified period. Particularly if one begins this *vrata* or *yāga* in the bright fortnight, he may hope to achieve certain specific gains at the end of his stated vow. This chapter gives the proper *mantras* to employ for each of the *tithidevatās* and the fruits of a vow undertaken in honor of each: Agni (4-8a), Brahmā (8b-12a), Kubera (12b-31a), Vighneśa (31b-45), Śrī (46, cf. XXIX: 2-28a), Ṣaṇmukha (47-52a), Bhānu (52b-67a), Śiva (67b-94a), Durgā (94b-155a), Yama (155b-159), Indra (160-162), Viṣṇu (163), Kāma (164-191a), the Aśvins (191b-196a) and Candra or Soma (196b-203).

XXXI. विघ्नराजोत्पत्तिकिरीटादिमन्त्रोद्धार

Vighnarājotpattikirīṭādimantroddhāra (441 śls.)

" Concerning the Origin of ' *Vighnarāja* ', and the Composition of *Mantras* addressed to the Various Ornaments of the Lord "

Brahmā asks to know the origin of Vighnarāja, and Bhagavān tells him the story of Pradyumna's anger which gave rise to the elephant-headed Gaṇapati whose purpose was always to fight on the side of the gods (1-10a).

Then He (Bhagavān) turns to answer the questions put to Him about the *mantras* to Viṣṇu's ornaments, *etc.*, namely, to the *kirīṭa*-crown (10b-24), the *śrīvatsa*-chestmole (25-34), the *kaustubha*-jewel (35-43a), the *vanamālā*-garland (43b-64), the *prabhā*-arch (65-74), and the *akṣamālā*-rosary (75-78). Then He turns to *mantras* addressed to the *dhūpapātra*-holder (79-80), the *ghaṇṭā*-bell (81-82), and the *dīpa-pātra* lamp (83-85). A large section of the chapter is given over to the *mantras* addressed to the various forms of the *Sudarśana*-discus (86-262). Then He tells of the *mantras* addressed to the *pāñcajanya*-conch (263-279a), the *kaumodakī*-club (279b-283), the *Padma*-lotus (284-289), the *musala*-pestle (290-294a,) the *khaḍga*-sword (294b-299), the *śārṅga*-bow (300-310), the *pāśa*-rope (311-312) and the *aṅkuśa*-goad (313-316a). There follows then a long section on the Garuḍa-vehicle of the Lord (316b-376a), whereupon the *mantras* addressed to Viṣvaksena are given (376b-425). The chapter ends with instructions for offerings to Viṣvaksena (426-451).

XXXII. सुदर्शनमहामन्त्रवैभव *Sudarśanamahāmantravaibhava* (284 śls.)

" Instructions regarding the Great *Mantra* to Sudarśana "

An especially potent *mantra* is the " *Sudarśana* "-*mantra*. This chapter begins with instructions for composing the *mantra* and for meditating upon it (2-31a), and special rules for those who are going to do *japa*-repetitions with it (31b-32a). The remainder of the chapter contains detailed instructions as to the employment of this *mantra* for specific, " prayogic " ends (32b-284).

XXXIII. औपचारिकमन्त्रकल्प *Aupacārikamantrakalpa* (209 śls. ?)

" The Concluding Chapter "

All the main *mantras* having been given in the preceding chapters, the present and concluding chapter turns to a treatment of other, subsidiary *mantras* needed in the worship of Viṣṇu (1-11). The following ones are the common *mantras* discussed and analysed: " *Pañcopaniṣad* "-*mantra* (12-16a), " *Puruṣa* "-*mantra* (16b-19), " *Viśva* "-*mantra* (20-22), " *Nivṛtta* (*i*)"-*mantra* (23-26a), " *Sarva* "-*mantra* (26b-32), " *Śānti* "-*mantra* (33-51a), " *Pañcaviṁśatitattva* "-*mantra* (51b-57), " *Dīpa* "-*mantra* (58-59), " *Akṣasūtra* "-*mantra* (60-61),

"*Arghya*"-*mantra* (62-64), "*Pādya*"-*mantra* (65-67), "*Ācamana*"-*mantra* (68-70), "*Bhoganivedana*"-*mantra* (71-73a), "*Puṣpāñjali*"-*mantra* (73b-75), "*Vastra*"-*mantra* (76-77); and mantras for mundane welfare (78-90). Then mantras which could be easily mastered (91-108a), "*Jalastambhana*"-*mantra* (108b-111a), "*Nadīvegastambhana*"-*mantra* (111b-114a), "*Agnistambhana*"-*mantra* (114b-118a), "*Gomahiṣādivaśya*"-*mantra* (118b-120), "*Vyālādi-damana*"-*mantra* (121-122a), "*Ripunāśaka-piśācavaśa*"-*mantra* (122b-124a), "*Gandharva-sādhana*"-*mantra* (124b-135), "*Indrajāla*"-*mantra* (136-156), *Sapta-yakṣī mantra viz.* "*Sundarī*"-*mantra* (157-158a), "*Manoharā*"-*mantra* (158b-159a), "*Kanakavatī*"-*mantra* (159b-160a), "*Kāmeśvarī*"-*mantra* (160b-162), "*Ratipriyā*"-*mantra* (163-164), "*Padminī*"-*mantra* (165-166a), "*Yāminī*"-*mantra* (166b-172a) and lastly "*Piśāca*"-*mantras* (172b-189).

The *saṃhitā* draws to a close with some eulogistic remarks by Bhagavān about what is contained in the preceding chapters.

Then returning to the framework-motif found in the opening chapters, Padma says that when it was done Brahmâ gave the teaching to Kapila, who in turn gave it to Padma. He in turn is now giving it Saṁvarta, and with it the counsel to return to his terrestial home in the Himâlayas (190-201). He warns that, due to the holiness of the message, it should not be disclosed to the faithless or disinterested (202-203a). Five *tantras* are said to be the most precious "gems" of the Pāñcarātra: *Pādma*, *Sanatkumāra*, *Parama*, *Padmod-bhava* (or *Mahendra*) and the *Kaṇva Tantra* (203b-204). The rewards for those who turn to the *Pādma Tantra* are then listed (207-209).

CRITICAL REMARKS

So complete is this work, containing most matters of concern to the Pāñca-rātra community, that a study of it alone would serve to introduce neophytes (Vaiṣṇavas or others) into the intricacies of Pāñcarātra thought and practice. Priority efforts should be made to get this important work into the more accessi-ble *Devanāgarī* script at an early date, and at a price putting it in reach of temple *arcakas*. The formidable job of providing a worthy translation of this work into English would also render an inestimable service to tantric scholars in the west.

ADDENDUM 1

LIST OF PĀÑCARĀTRĀGAMA SAṂHITĀS FOUND IN PĀDMA SAṂHITĀ "Jñ." 1 : 99-114

1. Pādma
2. Padmodbhava
3. Māyā [vaibhava]
4. Nalakūbara
5. Trailokyamohana
6. Viṣṇutilaka
7. Parama
8. Nāradīya
9. Dhanadīya
10. Vāsiṣṭha
11. Pauṣkara
12. Sanatkumāra
13. Sanaka
14. Satya [= Sāttvata ? 23, 71 below]
15. Viśva S.
16. Ananta [= 36 below]
17. Mahīpraśna
18. Śrīpraśna
19. Puruṣottama
20. Māhendra S. [= " Pañcapraśna S."]
21. Tattvasāgara
*22. Vāgīśa
23. Sāttvata [cf. 14 above, 71 below]
24. Draviṇa
25. Śrīkara
26. Saṁvarta
27. Viṣṇusadbhāva
28. Viṣṇupūrvaka
29. Viṣṇutantra
30. Kaumāra
31. Ahirbudhnya S.
32. Viṣṇuvaibhavika
33. Saura
34. Saumya
35. Īśvara S.
36. Ananta [= 16, above]
37. Bhāgavata
38. Jaya
39. Mūla S.
40. Puṣṭi S.
41. Śaunakīya
42. Mārīca
43. Dakṣa S.
44. Aupendra
45. Yogahṛdaya
46. Hārīta
47. Pārameśvara
48. Ātreya
†49. Mandara
50. Viṣvaksena
51. Auśanasa
52. Vaikhānasa
53. Vihagendra [= Tārkṣya ?]
54. Bhārgava
55. Parapūruṣa
56. Yājñavalkya
57. Gautamīya
58. Paulastya
59. Śakala
60. Jñānārṇava
61. Jāmadagnya
62. Yāmya
63. Nārāyaṇa
64. Parāśarīya
65. Jābāla

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* not on other lists (= Hayaśīrṣa S. ?)

† not on other lists

66. Kāpila
67. Vāmana
68. Jayottara
69. Bārhaspatya
70. Jaimina
71. Sāttvata [= 23, 14 ? above]
72. Kātyāyanīya
73. Vālmīka
74. Aupagāyana
75. Hiraṇyagarbha
76. Agastya
77. Kāṇva
78. Bodhāyana
79. Bhāradvāja
80. Nārasiṁha
81. Gārgya
82. Uttarapūrvaka
83. Śātātapa
84. Āṅgirasa
85. Kāśyapa
86. Paiṅgala
87. Trailokyavijaya
88. Yoga
89. Vāmanīya
90. Vāruṇa
91. Kṛṣṇa
92. Aṁbara
93. Āgneya ("summary of Mārkaṇḍeya")
94. Mahāsanatkumāra S.
95. Vyāsa
96. Viṣṇu S.
97. Mārkaṇḍeya S.
98. Pāriṣada S.
99. Brahmanārada S.
100. Umāmaheśvara S.
101. Dattātreya
102. Śarva
103. Varāhamihira
104. Saṁkarṣaṇa
105. Pradyumna
106. Vāmana [= 67 above: cf. 89 above]
107. Kalkirāghava [sc. : Kalirāghava]
108. Prācetasa

THE FOLLOWING SAṀHITĀS ARE ALSO LISTED IN PĀDMA SAṀHITĀ

("car." XXXIII : 203b-204),

WHERE THEY ARE DESCRIBED AS THE 5 MOST PRECIOUS GEMS

("*pañcarātra*")

1. Pādma Tantra
2. Sanatkumāra Tantra
3. Parama Tantra
4. Padmodbhava Tantra=Mahendra Tantra
5. Kaṇva Tantra

1. = No. 1 on list in "*jñ*" I: 99 ff.
2. = No. 12 ,, ,, ,, ,, ,, (cf. No. 94)
3. = No. 7 ,, ,, ,, ,, ,,
4. = No. 2 ,, ,, ,, ,, ,, (cf. No. 20)
5. = No. 77 ,, ,, ,, ,, ,,

[Index Code : Pmes]

Available :

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Introductory Remarks—

This is the text held in highest esteem by the *arcakas* at Śrīraṅgam, the " Rome " of Śrī-vaiṣṇavism. Its dictates are followed in the worship patterns at the Ranganathaswamy Temple there. It is believed—no doubt on the basis of what is said in the first chapter of the text itself (see *śloka* 90)—that this *Pārameśvara-saṃhitā* is the " essence " of the *Pauṣkara-saṃhitā* (*q.v.*) so highly revered as one of the " Three Gems " of the *Pāñcarātrāgama*. Thus, both in practical and ideological terms, this is an important text of the Pāñcarātra canon.

It is a long work; in its present state it amounts to almost 8700 *ślokas*. Its twenty-six chapters are for the most part quite long—and they represent two parts of what is supposed to have been once upon a time a much longer work. A " *jñānakāṇḍa* " once presumably treated of a number of matters—listed in Chapter I : 92 *et passim*—but all that we see of it now is the opening chapter of the work, and one is led to wonder if more of this portion of the work ever did in fact exist. The remaining 25 chapters constitute a " *kriyākāṇḍa* " and, if the outline of its contents given toward the end of Chapter One is any guide by which to judge, this portion of the work comes to us fairly well intact.

The title is named as canonical in the following lists : *Kapiñjala* (45/100), *Pādma* (47/108), *Bhāradvāja* (46/103), *Mārkaṇḍeya* (23/91), *Viśvāmitra* (31/108) and *Viṣṇu Tantra* (75/154).* It is quoted or excepted in a number of secondary Pāñcarātra works, for examples *Utsavasaṁgraha* (MT. 3286 quoting ch. XIII), *Prāyaścittapaṭala* (MT. 2996 quoting ch. XIX) and *Prāyaścittasaṁgraha* (MT. 3743 quoting chs. XV and XX). In its own list of canonical titles—see *Addendum*, below—it describes itself as " *sāttvika* " but " *munivākya*. "

The narrative framework is a dialogue between Sanaka and Śāṇḍilya, and the topics treated are focused almost exclusively on priestly concerns—daily routines, occasional liturgies, expiatory services, festive undertakings and the like. There seem to be no remarks addressed to lay concerns.

* The mention of the *Pārameśvara-saṃhitā* in the *Pauṣkarasaṃhitā* (XXXIX : 18) is discussed under the latter entry (*q.v.*) in the "Critical Notes" found there.

DESCRIPTION OF CONTENTS

JÑĀNAKĀṆḌA—

I. शास्त्रावतार *Śāstrāvatāra* (113 śls.)

"The Transmission of the Teaching"

The setting is Totādri [southern region of Western Ghats] where Sanaka is performing penance to Vāsudeva. Bhagavān appears and tells Sanaka to meet Śāṇḍilya, who as a master of many fields of knowledge will teach him the "*rahasyāmnāya*" or the esoteric levels of the Veda. This teaching, composed in the "*anuṣṭubh*"-meter has as foremost among its expositions the "*Sāttvata*", "*Pauṣkara*" and "*Jayākhya*" (1-19). Moreover, Śāṇḍilya is a recognized master of the practice of the "*pañcakālas*" and Bhagavān tells Sanaka that he may also learn from him how to follow these observances as well as how to live according to devout ways of the "*bhāgavata-dharma*" (20-21).

At Śāṇḍilya's hermitage Sanaka is instructed first of all on how the *śāstra* (or *yoga* or *yogadharma:* 36) was transmitted from Ananta to Aniruddha, to Ikṣvāku, to mankind during the *kṛtayuga*-era; it was then also, he adds, that Nara and Nārāyaṇa [the "twin sages"] taught 5 sages Sumantu, Jaimini, Bhṛgu, Aupagāyana and Mauñjyāyana in the "*Badarikāśrama*" the same information (22-73). By following this teaching and having a clear idea about it, says Śāṇḍilya, one can have a vision of Viṣṇu—as he has had and as was so often the case in the old days of *kṛtayuga*-times (74-83a).

Sanaka says that this teaching is well and good for regenerate [*pratibuddha*] men of olden times and saints like his host, but what are the unregenerate [*apratibuddha*] men of these present times, like himself, to do? (83b-85). Śāṇḍilya says he once asked the very same question of Saṃkarṣaṇa—and his response was to teach to Śāṇḍilya the "*Sāttvata*" and other *śāstras*, only after which did he teach the "*Pārameśvara*" or the essence of the "*Pauṣkara*" (90). The "*Pārameśvara*," which is the concern of the remainder of the chapter, was originally one lakh of *ślokas* in length. From that one lakh, Śāṇḍilya says he will extract the essence—in two parts, *jñānakāṇḍa* and *kriyākāṇḍa*—and pass on the knowledge to Sanaka in 16,000 *ślokas*. In this treatment all the essentials will be covered: the six qualities of God; the *Vyūhas*, the *Vibhavas*, *etc.*; the forms and natures of Viṣṇu's retinue; His ornamentation and attendants; His abode and how to prepare it; the nature of *jīvātman*, its mundane attachments and its final release; and the secrets of *mantras*, *mudrās*, *yoga*, *etc.*—all in the *jñānakāṇḍa*. Moreover, daily routines, occasional observances, expiations, and all temple-oriented activities will be dealt with in the *kriyākāṇḍa* (91-113).

KRIYĀKĀṆḌA:

II. स्नानविधि *Snānavidhi* (138 śls.)

" Rules for Bathing (of the Aspirant) "

Śāṇḍilya offers to give in detail the procedure that makes one eligible to do *yāga* and *homa*. First of all one must bathe in the ordinary way ; this only is preparatory to his spiritual *snāna* to come. In telling how to take the daily bath he outlines the various observances that a man does from the time he wakes up—recitations of Viṣṇu's Holy Names, which foot to take the first step with, how to collect the proper detergent (*viz*., mud) for bathing, how to select an auspicious bathing place, *etc*. (1-70). Once the aspirant gets into the water and prays that all holy waters converge there to cleanse him, he does certain *mudrās* and commences to wash himself doing *ācamana*-sippings at several points. When he emerges from the water, he does an informal *tarpaṇa*-rite, offering water to the various gods, *etc*. (71-121). Then he gives some *gauṇa-snāna*-alternatives to taking a regular bath when normal circumstances are not present or when one is otherwise unable to bathe in water, namely *mantrasnāna* (122-126), *dhyānasnāna* (127-130a), *divyasnāna* (130b-131a), *āgneyasnāna* [*dohanasnāna*] (131b-133a), *vātasnāna* (133b-134a), and *pārthivasnāna* (134b-136a). The chapter concludes by saying that one may proceed to other daily obligations only after the bathing has been attended to (136b-138).

III. समाधिव्याख्यान *Samādhivyākhyāna* (230 śls.)

"Explaining (the Steps Leading to) *Samādhi* "

Once the bath is over, the next step is to apply the religious marks [*puṇḍra*] to the body at the appropriate places (10-20), dress and then proceed to the place where God is kept and " wake up " the Lord ; where there is no temple, he shall go through the process mentally imagining (see śls. 38 ff) the sounds of conch, bells and drums, the door, the corridors etc., doing thus a *mānasayāga*. Before the aspirant can approach God for actual worship, he must further purify himself spiritually. [This is the second kind of *snāna* mentioned in ch. II, *supra*.] This is done, in brief, by a mental dissolution of the physical self, composed of its five constituent *bhūta*-elements (39-150), mentally offering these *bhūtas* up for purification (by *prāṇāyāma etc*.). Control of breath (*prāṇāyāma*) is then described (90-139); the Lord should be meditated upon during the *prāṇāyāma* (129-30 ; 144-5), particularly as embodied in His mantra (*Mantrātman*, *Mantradeha*) (145-6) ; and thus through concentration (*Dhāraṇā*) he should see steadily the inner effulgence of the all-pervading Lord in his *samādhi* (178-182). The presence of God's (animating) Power is thus needed for this renewed, spiritually-cleansed body. In the human body thus reconstituted and transmuted, he should practice *Nyāsa* (222-230),

IV. मन्त्रन्यासविधि *Mantranyāsavidhi* (43½ śls.)

"Concerning Strengthening Oneself with *Mantra* Powers"

Without such *nyāsa*-concentrations of God's Power into one's own being, one cannot be made ready to approach Him in worship (1-4). This brief chapter turns to an explanation of how *nyāsa*, such as is enjoined upon the aspiring worshipper, is to be done. *Nyāsa* is a spiritual undertaking wherein *mantras* are chanted to invoke God's Presence while *mudrā*-gestures indicate what aspect of God's Personality is concentrated in what part of the body of the believer (4-44a).

V. मानसयाग *Mānasayāga* (183 śls.)

"Silent Worship"

This chapter deals further with the preliminaries of introverted meditation prior to liturgical worship. Already seated, the aspirant assumes the "*padmāsana*"-posture and directs his sense-organs within. Concerted effort is made to "lift" from the abdomenal regions the *śakti*-power resident there to the heart—all the while reflecting on how the timeless Lotus grew upwards from the Milky Ocean. This Lotus (in the heart) is to provide the throne for Viṣṇu Who is in the inmost heart of His believers. At this point various concentrated thoughts are to be directed to Viṣṇu, to the Lotus, to the Power that raises the Lotus, *etc.*—all as Aspects of the Divine Source. The ultimate phase of this yogic activity is to experience God's Presence in a vision giving great delight to the devotee (1-114). Thereupon, maintaining this Divine Vision, one offers all kinds of mental worship [*mānasapūjā*] to Him—including *mantras*, *dhūpa*, *dīpa*, *ghaṇṭā*, *etc.* as well as offers mental libations [*mānasayāga*] (115-168). The benefits of this kind of internalized worship are listed (169-183).

VI. बाह्ययागविधि (बेरपूजा) *Bāhyayāgavidhi* (*berapūjā*) (419½ śls.)

"Rules for Liturgical Offerings—Iconic Worship"

This chapter turns to overt, liturgical worship. First, the necessary paraphernalia must be collected, purified, and then placed where they will be needed (1-54). The incense-holder is described and its cosmic symbolism indicated (55-61)—the appreciation of this symbolism being a prerequisite of worship—and a similar treatment is to be afforded the *ghaṇṭā*-bell (62-99). When and where these are used in the liturgy is given (100-109). The *pūjā*-liturgy ideally begins as one offers in the proper way, just as one would to any honored guest in one's house, "*arghya*," "*pādya*," "*puṣpa*," *etc.*, to the icon (110-142). But before the worshipper can make these offerings he must first undertake some purificatory rites and also request the presence of various other divine powers (143-180); and as part of this invocation he must mentally conjure up

the proper (mental) image of each before addressing the appropriate *mantra* to it. How to imagine these beings is given at some length (185-277). Having secured their presence, he then commences to offer to them and to the icon the amenities of *pūjā*-worship—various liquids, food-offerings, fruits, betel—and how to do this with all propriety and piety is explained step-by-step. This much over, then one offers to the icon of the Lord His *śayanāsana* (seat for rest) (278-420a).

VII. अग्निकार्य-पितृसंविभाग-नित्योत्सवादिविधान

Agnikārya/pitṛsaṁvibhāga/nityotsavādividhāna (525 ślś.)

"Procedures for Kindling the Sacrificial Fire, Making Oblations to the Forefathers, and Continuing Daily Worship"

Continuing from the preceding chapter with the methodology for liturgical worship, the *arcaka* then moves to the place where the sacred fire and firepit is readied, purifying the area prior to his worship. A digression is inserted here concerning how the *kuṇḍas* are to be fashioned (5-15) and made fit for use in worship (16-48). The instruments used in worship during this "*agnikārya*" portion are then enumerated (49-104). As a part of the" *agnikārya*" rites the *arcaka* is to perform some twelve *saṁskāra*-sacraments to the fire itself (105-140), prior to making the *homa*-offerings. The oblations are listed in the order in which they are made (141-220) up to the final *pūrṇāhuti*. The efficacy of doing this last is particularly mentioned (221-232). After this major *pūrṇāhuti*, then only may offerings be made to the various gods resident around the *kuṇḍa*, whereupon a last offering is made to rectify any mistakes. Thereupon the *ācārya* terminates this portion of worship and, without undue delay, he moves on to the next portion of the liturgy, namely "*pitṛsaṁvibhāga*" (233-255).

In order to make these oblations to the forefathers [*pitṛsaṁvibhāga*] Śāṇḍilya says that the *arcaka* should follow the method found in essence in the *Sāttvatasaṃhitā* even though it is also elaborately treated in the *Pauṣkara-saṃhitā*. These oblations when made before God Himself are more efficacious. Then the qualifications are given for those who would participate—both as performer and impersonators—in this Śrāddha-rite (256-261). The reception and seating of the Śrāddha-Brahmans on *darbha*-seats in front of the Lord, their feeding, the offer of water with *tila* (sesamum-seeds) and of *piṇḍa* (balls of rice), and the send-off to the Brahmans impersonating the *pitṛs* (ancestors) (262-363), are then described. The abbreviated or substitute form of Śrāddha called Hiraṇya-śrāddha (with money-offering instead of food) is then mentioned (364-7).

Continuing daily worship *balidāna*-offerings are next attended to, first by making offerings to the *parivāra*-deities, then to the *balipīṭha* (375-404).

Approaching the deities again, the *arcaka* divests them of the flowers, leaves and water-offerings made to them (405-409). (Then, returning to his home) He takes his own meal—and in doing so he must be careful to adhere to certain disciplines and rules (410-428). After his meal he returns to the temple where he prostrates before God (431), after which he begins his study of the *Āgama* and its meaning [*adhyayana*] near the Lord. (435-6). He continues in this until dusk, at which time he attends to the evening worship of the Lord. (Once again when this cycle has been repeated, still in the temple) he starts practice of contemplation of Lord through the eight-limbed (*aṣṭa-aṅga*) *yoga* (438-503) with all the stages duly observed. Terminating his *yoga*, and ritually ending his day of service in the temple, he petitions that none of the good which accrued from his actions come to him but that it be returned instead to God (504-521). Thereupon he petitions the guardian-deities to attend the Lord during the night and then, closing the temple doors, he goes home for his sleep (522-525).

VIII. गरुडविष्वक्सेनादिपरिवारार्चनविधान

Garuḍaviṣvaksenādiparivārārcanavidhāna (215 śls.)

"Rules for the Worship Routines afforded Garuḍa, Viṣvaksena, Subsidiary Deities, *etc.*"

Sanaka asks about the procedure for worshipping Garuḍa. Śāṇḍilya replies by saying where in the temple compound Garuḍa's shrine will be located, and which *mantras* are to be used (11, 14) in the steps of the worship of this deity and of his retinue (1-62). Worship of Garuḍa is said to be especially efficacious at one particular day in every twenty-seven days [*ārdrā*] (63-64).

Sanaka asks then about Viṣvaksena, and Śāṇḍilya quotes from the *Pauṣkara-saṃhitā* to the effect that once Viṣvaksena has been installed in his shrine he should henceforth be worshipped in a certain way only (67-173). The *parivāradevatās* are briefly mentioned as deserving worship three times a day—or at least once—according to rules already laid down (174-177).

Then Śāṇḍilya tells about *bhaktas*, what they do to demonstrate their faith—by building temples, by donating funds for *utsavas*, *etc.* (178-194). Icons to such persons may be fashioned and put in certain parts of the temple—and the mode of worship afforded these is determined by the deity with whom they may be lodged (195-212). [The final three *ślokas* are a recapitulation (213-215)].

IX. द्वादशकालार्चनादिकालविभागनिर्णय

Dvādaśakālārcanādikālavibhāganirṇaya (191 śls.)

"Limitation of *Pūjā*-Routines to Twelve Cycles a Day, and Other Matters"

The Lord in His temple must be worshipped with full *pūjā*-rites at least three times a day under normal circumstances. However, He may be so honor-

ed—in progressively streamlined ways—up to twelve times a day. It is prohibited to do *pūjā* more than twelve times a day, simply because to do it honorably requires a certain length of time, and the day allows only twelve such cycles (1-8). Daily routine worship is not to be interrupted when occasional festivals, *etc.* come along; the daily *nityapūjā* always takes precedence (9-13) even though it may have to be shortened to accommodate to special routines. A time schedule is then suggested for the various steps in each of the twelve pūjā-cycles—a full *yāga* takes about sixty "*nāḍikās*" [2 hours], the *arcaka's* bath takes about seven "*nāḍikās*", the evening *yāga* must take at least four "*nāḍikās*", *etc.* A prolonged treatment is given for elements in any one given *pūjā*-cycle, particularly when this is to be unusually affected by special festivals which impinge upon its set time (14-154—see also the chart at beginning of published book).

Each day is divided into five periods [*pañcakāla*]—*abhigamana, upādāna, ijyā, svādhyāya, yoga*—and each of these is briefly described according to the *Pauṣkara* (155-179).

What is known as "*bhagavadyāga*" is comprised of eight steps [*aṣṭāṅga-pūjā*] : *Abhigamana, Bhoga* (adoration with flowers etc.), *Pūjā* (offer of honey etc.), *Anna* (offer of food), *Dāna* or *Sampradāna* (gifts), *Agni-santarpaṇa* (offer in fire), *Pitṛyāga* (propitiation of ancestors), *Prāṇāgnihotra* (gratification of one's own life-breaths, i.e. taking food) (180-185). This kind of worship cycle may be done as an alternative to what has already been outlined [see chs. VI *et passim*, above]. The chapter closes with (an enigmatic) counsel to ignore all the foregoing (186-191), in case one is to adopt other methods of worship as described in texts like *Sāttvata*.

X स्वयंव्यक्तादिप्रासाददेवतानिर्णय (रङ्गविमानाविर्भावादि च)

Svayamvyaktādiprāsādadevatānirṇaya (*Raṅgavimānāvirbhāvādi ca*) (385-1/2 śls.)

"Regarding Ancient Temple Deities (and the Divine Origin of the Śri-raṅgam Temple)"

Sanaka asks to know about the scope and nature of temples and temple worship (1-2). Śāṇḍilya commences to describe the cosmic symbolism of the temple, its various levels representing the various worlds and their concerns. The 25 *tattvas* are to be understood to be reflected in the various parts of the temple —e.g., " inhalation " is represesnted in the beaklike projection of the *śukanāsā*, " sight " by the *gavākṣa*-window, *etc.*, (3-106a). Sanaka asks to know particularly about temples that are considered self-manifested and eternal [*svayamvyakta*] and Śāṇḍilya narrates how, during the Creation of the World, Viṣṇu gave a *vimāna*-prototype (described 150-208) to Brahmā who in turn gave it to Ikṣvāku, the solar deity, as a boon for his penitential desire to see God. As well, he gave

the king the way to worship God in the *vimāna* in the *Pauṣkara Saṃhitā.* Rāma got these two marvellous things as his heritage, and from him these were given to Vibhīṣaṇa. This latter person set the *vimāna*-prototype down at its present site on the Kauveri River—intending to move it later—where it became "rooted" and has ever since remained and where it has provided a home for Lord Raṅganātha. So great is this [Śrīraṅgam] temple of divine origin that even people who live in its vicinity are made the better for being near to it (106b-311).

There are three ways in which God may be worshipped—the ways handed down by God Himself, the ways recommended by sages, and the ways evolved by certain saintly men. Each one of these ways is appropriate to use in one or another kind of temple—like those established by God Himself, those set up by sages, and those maintained by men (312-333).

Sanaka then asks about where the rules for worship are to be found, and Śāṇḍilya says that they may be found in *śāstras* of three types—*bhagavat-śāstra, divyaśāstra,* and *ṛṣiśāstra.* These are respectively also the *sāttvika, rājasa* and *mānasa* types of *śāstras,* says Śāṇḍilya. A fourth class, *pauruṣaśāstra,* is also mentioned, but these are to be avoided when any of the other traditions are alternatively available. Then seventeen titles representing these types of *śāstras* are listed and categorized [see *Addendum,* below], and caution is given to understand these before employing them in worship (334-386a).

XI. द्वारावरणादिदेवताध्याननिर्णय *Dvārāvaraṇādidevatādhyānanirṇaya* (399 ślś.)

" The Section concerning Contemplation of the Subsidiary Deities of the Temple Compound "

Sanaka asks to know about the gods to be found in the doorways and courtyards of the temple-compound. The temple-compound, he is told, is populated with gods at every point. Śāṇḍilya gives first the names of gods to be found in, above and beneath all the doorways (3-30), and then the ones found in each of the eight courtyards [*āvaraṇa*] (31-337).*

These repositories of divine power must be reverently treated, and a concluding section of the chapter tells about what kinds of *prāyaścitta*-remedies are to be done when an icon breaks or falls, *etc.,* including also rules for repairs (338-399).

XII. पवित्रारोपणविधान *Pavitrāropaṇavidhāna* (616-1/2 śls.)

" Regarding the offering to the Lord of the sacred thread "

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* *Note* :—The printed edition of this work contains a diagram of the Śrīraṅgam temple complex locating and labeling all these deities.

Sanaka asks how to atone for a lapse in service to God and how to absolve people from their sins. He is told by Śāṇḍilya that so long as the lapse and/or sin was unintentional the *pavitrāropaṇa*—"the offering to the Lord of the purificatory sacred thread" should by all means be done—for it is the best of all *prāyaścitta*-penances (1-17). The time for doing this in the "*cāturmāsya*"-period is discussed (18-44). The preparations are elaborate, and include construction of a *yāgaśālā*-area, preparation of altars, attending to decorations and placing appropriate pots (45-111), whereupon such matters as making the *Pavitra-thread* garlands themselves are turned to (112-190). The ceremony of *pavitrāropaṇa* is briefly described step-by-step, including a *maṇḍala*-worship followed by garlanding the icons with the *Pavitra*-thread and a short *pūjā*-ceremony—marking the end of the first day's activities (191-351a). The second day's proceedings are outlined—with *pūjā*-worship first to *kumbhas* (pots), then to the *maṇḍala*-design and then, after worship of the iconic forms, an *agnihoma* (oblation in fire) is performed. Invoking the presence of God in all the threads, the latter are then distributed to the various deities, to the Kumbha, Maṇḍala, icons *etc.* (351b-439). After this, gifts and feasting of Brāhmaṇs, Vaikhānasas, Yatis and Vaiṣṇavas are to be gone through. All this is to be accompanied with the recitation of Vedas and Stotras (hymns), music, *éclat* and a joyous air. After petitioning God's satisfaction (451-453), the ceremonies draw to a close (440-456).

After discoursing briefly on the etymological meaning of "*pavitra*" (457-463), indicating that its main theme is that of purification, removal of and protection from evils and evil consequences, the narrative turns to miscellaneous matters connected with the rites—*aṅkurārpaṇa*-germinations (445), permission and directions for a domestic version of the pavitra-rites (505-507), and the rewards for those who participate in various ways (509-603).

The remainder of the chapter, having dealt so far with "the best of all" *prāyaścitta*-penances, now turns to a general discussion of *prāyaścitta*. These are classified into nine types according to how elaborate their rituals are, or according to how many "days" [40, 30, 20, 15] are required to perform them (606-617a).

XIII. स्वापशयनोत्थापनोत्सव *Svāpaśayanotthāpanotsava* (212 śls)

"The Festive Routines of (Putting the Lord to) Bed for Sleeping and Waking (Him) Up"

Sanaka asks to know certain things about God's "sleep" (1-3). Śāṇḍilya begins by giving the symbolic story of God's periodic *yoganidrā*-slumber—when it comes, and how we here on earth commemmorate that period by special observances (4-21). Chief among the things to be done in commemmoration is to observe in the temple the Lord's slumber by symbolically putting His icon to

bed—and here is included a description of the bedstead preferably to be used and the procedure for placing the Lord on it (22-85). It is during such a 4-month period that one may undertake to fulfil certain vows (86-125).

At the end of the "rest" period, the Lord is wakened with a special celebration in *kārtika*-month. After a vigil, one morning the *ācārya* goes to the Lord's chamber and arouses Him with petitions and *mantras*, whereupon the Lord is taken in His chariots throughout the decorated village streets. This is a very auspicious time, and His Presence in the village thus will prevent disease, famine, death, *etc*. After He has been returned to His sanctuary, He is petitioned for His merciful care and protection (126-190). Thereupon brahmins are rewarded. The chapter closes with alternatives that may be allowed in the performance of this festival and procession. The fruits of doing this *utthāpana* celebration are immense; even those who read about it will be saved! (191-212).

XIV. स्नपनविधान *Snapanavidhāna* (549-1/2 śls.)

"Rules for Bathing Rites"

Sanaka asks to know how to do the great *snapana*-rites (when the deity is roused from slumber). Śāṇḍilya replies at length (the entire chapter) by advising that *snapana*-rites are classified into two types—"*para*," with 10 alternatives for numbers of pots used, and "*apara*," with 36 alternatives for numbers of pots used (27 ff.)—and he explains each in detail. In the course of his explanations he first says that the rites are to take place in the "*snapana*"-*maṇḍapa*; then he turns to the personnel needed for the rites, stating that four *ācāryas* is the minimum number required—each with his own *sādhaka*-attendant (1-11). Having made all the preparations before hand, on the morning of the day when *snapana*-rites are scheduled the *ācāryas* go to the *maṇḍapa* and begin the ceremonies (12-26). The remainder of the chapter (27-550a) deals with the 46 varieties of arrangements for the pots—their numbers, geometrical placements around the pedestal, particular contents, and the *mantras* that accompany their lavations. These combinations constitute good-better-superior-best types of *snapana*-ceremonies. *

XV. प्रतिष्ठाविधान *Pratiṣṭhāvidhāna* (1083 śls.)

"Rules for Consecration Ceremonies"

Sanaka asks about the consecration ceremonies for a temple-structure. Śāṇḍilya commences by pointing out that there are seven types of consecration ceremonies according to the *mantras* used (2-52), or eight types according to the posture of the icon being installed (53-56), or 5 types according to the

* The editor has provided lists and diagrams of the details found in the chapter on pp. 8-22 of the published volume.

number of icons to be used in the temple (57-67). Notes are then given on the proper modes of preparing the *yāgaśālā* (68-156), purifications of the precincts, the preparations of the pots to be used, *etc.* (157-177).

Then, turning to the icon, the *ācārya*—if it is possible—moves it to where the services are to take place (178-210). The *jalādhivāsa*-immersion period is attended to—with specifications that all attention be given to the details of placement, to utterance of *mantras*, to considerations of the propriety of total immersion in water according to the material out of which the icon is made, to all other available utilities, to the placement of the *maṇḍala*, *etc.* (211-326). *Nayanonmīlana*-rites of "opening the icon's eyes" are next attended to once the *jalādhivāsa*-period is over, starting with the right eye being touched with honey applied to a wooden splinter and followed by the left eye being touched with another splinter soaked in ghee (327-351). The next major step by the *ācārya* in the sanctification is observed with the *āvāhana*-invocations of the Lord in all His Power and Presence to enter into the icon (352-374). Thereupon the icon is given a ride through the village on a *ratha*-chariot and taken in splendor to the *yāgaśālā*-pavilion of the temple. There He is laid to rest on a pedestal, His head toward the east (375-385).

During the time of this *śayanādhivāsa*-period, the pots which have been assembled in the *yāgaśālā*-pavilion are charged with the power of *mantras*, to the accompaniment of appropriate *homa*-rites. Thus, all the cosmic energies will be present in the pots (386-596).

The exact location which is to be occupied by the icon once it is taken into the sanctuary is determined by dividing the area of the room into sections. These sections are determined in accordance with several considerations—the number of doors (2, 4, or 1) giving access to the chamber, their size, their relation to the *pīṭha*-pedestal to be used there for the icon, the size of the chamber itself, *etc.* Certain parts of the grid so planned are considered better than others for final placement of the icon within the sanctuary (991-1083).

After making the proper ritual and architectural preparations in the sanctuary, the recumbant icon of the Lord is "awakened," and, along with the *kumbha*, He is brought into the sanctuary and placed on the *pīṭha*-pedestal. There, the waters from the *kumbha*-pot are sprinkled all around—thus sanctifying all the constituent buildings of the compound—and the Lord is requested to remain there (781-847).

The *pratiṣṭhā*-installation of other, subsidiary deities is then to be attended to (848-852). The concluding ceremonies for *pratiṣṭhā*-rites are then turned to ending with the extinguishing of the fire (853-870).

During the course of the entire proceedings certain behavior is required (871-901) and at the conclusion of the activities all, including the *ācārya* and the spectators, take a ritual bath together [*avabhṛthasnāna*] (902). All who participate in any way in the installation of an icon—no matter who he is or what part he plays in the proceedings—is blessed by great merit. The various benefits to be realized are listed (903-911).

Once an icon is installed, it should be worshipped according to a traditional routine which should not be altered (912-933). When an icon or a temple-building falls into disrepair, then it should be immediately attended to, and re-sanctified according to certain rules (934-990). Similarly, instruments of worship are to be treated reverently because they are full of holy power—and in this regard there is a protracted discussion of *nīrājana*-lights and ceremonies connected therewith (991-1083).

XVI. देवतावाहनान्तविधान *Devatāvāhanāntavidhāna* (551 ślṡ.)

" Rules up through Invocation of Gods for *Mahotsava* Proceedings "

Sanaka asks about festivals. He is told that the meaning of " *utsava* " [festival] is as a "remover" [*ut*] of " misery " [*sava*]. These *utsava*-occasions come regularly at stated times (*nitya*) or irregularly as occasions require (*naimittika*) or as one schedules them for a particular purpose (*kāmya*) (1-8). All big *utsavas* require, as part of the preliminary ceremonies, *dhvajārohaṇa*-flag hoisting rites; if a flag-pole was provided the temple at the time of *pratiṣṭhā*-rites, it is not necessary to construct a new one for each succeeding *utsava*—although flag-hoisting rites must still be observed (9-38). When the big *utsavas* may be observed, hence when flag-hoisting ceremonies are to be done, is given; how to attend to the flag-hoisting ceremonies from start to finish—along with attendant *aṅkurārpaṇa*-germinations—is also given (39-465).

The festive-rites begin in earnest as the *āvāhana*-invocations to the various gods for their presence at the festivities are made; these are accompanied by the ritual beating of drums to certain specified rhythms which vary according to the different gods invoked at the different directions (465-538). During the course of the ensuing *mahotsava*-period, the *ācārya* must observe certain rules of behavior and attend to specified duties (539-549). If he dies before the *utsava* period is completed, his place must be taken only by his son or his *śiṣya* once the appropriate *prāyaścittas* have been taken care of (550-551).

XVII. महोत्सवविधि *Mahotsavavidhi* (619½ śls)

"Concerning the *Mahotsava* Procedures (cont'd.)"

The preparations for *mahotsava* include requisitioning of brahmins; also performing *aṅkurārpaṇa*-germinations five days prior to the scheduled starting

day. And, on the previous night to the *mahotsava*, the *ācārya*-director goes to the icon of the Lord and requests permission to undertake the grand celebration, whereupon the *kautuka*-band is tied around his wrist (1-43). The daily schedule is outlined in general first (44-87) ; then the special deities to be honored on each day are listed if it is a nine or three or one or seven or fifteen-day celebration (88-102).

At this point, a ten day festival is outlined [*sic*]. *Bali*-offerings for each day of the festival are then discussed (103-122), and this is followed by a description and discussion of the daily procession that is made with the deity on a *vāhana* or on a *ratha*-chariot (123-252). Following this there is a schedule produced for the major activities to be undertaken during the ten day period. The routines enjoined during the second through the sixth day are given (253-313)—with a big *snapana*-rite on the fifth (310-311) and a *puṣpayāga*-cycle on the sixth day (312 ff.). On the seventh day the request for *jalakrīḍā* is made (324), *cūrṇa*-powder and other items are smeared on the Lord's figure (329 ff.), and He is given an elaborate bath again. On the eighth day the hunting-festival is observed (348ff.), on the ninth day the Lord is taken on a *tīrthayātrā* procession as part of *avabhṛtotsava* (363-424), and finally on the concluding tenth day the Lord's Presence is transferred back into the *mūlabera*-icon in the sanctuary (435-480).

Then follow special rules concerning personnel, a warning against innovations, and some special considerations to be made when a temple has several movable icons to use in the proceedings, *etc.* (481-504). Some special rules apply for practical changes necessitated when the great festival is to last only one (505-507), three, five or seven days (508-512). Other special rules apply to "*svayamvyakta*"- images, for "*ekabera*" -temples, *etc.* (513-522). General counsels for processions then follow, including bath-processions (523-558).

Finally, the chapter turns to a discussion of *naimittikotsava*-festivals—and here, *damanikotsava* is treated at length (565-595). The times when certain other one-day festivals are to be held is given ; these festivals, however, are not described here at length, and in some cases are only alluded to without specific name (596-620a).

XVIII. प्रापणादिनामसाधननिवेदनादिप्रकार *Prāpaṇādināmasādhananivedanādiprakāra* (441-1/2 śls.)

" On the optional and required measures of various things to be used in the services "

Sanaka wants to know the quantities and numbers of things to be assembled for the *nitya* and *naimittika* rites. Śāṇḍilya complies by telling first what measurements, amounts and proportions are to be used in respect of various

things, food-stuffs etc., camphor, sandal, number of cooks, image-carriers, musicians etc. according to the best and ideal standard and the other permissible lower measures and numbers. (1-41). Quantitative recipes are given for various things (42-169, 200-252), and utensils to be used in the temple kitchen are listed and described (170-199). He then outlines how these offerings are to be transported from the kitchen to their appointed places (253-264) and how to present them to the Lord (269-291). He also points out that certain *mantras* were to have accompanied the preparations of these dishes; these *mantras* are named (292-315). The chapter ends with a discussion of the occasions at which it is proper to offer *mahāhavis*, along with how and where it should be done (316-442a).

XIX. प्रायश्चित्तविधान *Prāyaścittavidhāna* (594 śls.)

"Rules Concerning Penitential Rites"

Sanaka asks what is to be done when there are mistakes in the conduct of worship, *etc.* (1). Śāṇḍilya thereupon enumerates various acts committed or omitted by a *sādhaka* or others, along with certain other events of a defiling kind or that reflect carelessness—all of which constitute reasons for undertaking penitential action of one type or another (2-521). The rites of *prāyaścitta* should adhere to the same school as that from which the original *pratiṣṭhā*-rites were patterned, even though the daily *pūjā*-rites may now follow from another source (573-576). Then the four "*siddhānta*"-traditions recognized by the Pāñcarātra community are each defined (522-544), with the derivation of the title in each case given (544). One who changes one's *ācārya* or one's *siddhānta* endangers the whole community. *Arcakas*, too, should be selected in such a way so as to preserve the traditional line maintained in a specific Pāñcarātra temple (545-572) and do not mix rites and details found in Vaikhānasa or Śaiva-āgama traditions.

Certain general procedures, without going into details, are given as to the way *prāyścitta*-rites are to be undertaken (578-594).

XX. [प्रायश्चित्त] तुलाभारविधि [*Prāyaścitta*] *Tulābhāravidhi* (159-1/2 śls.)

"Concerning expiatory performance of "great gifts", the '*Tulābhāra*' Rite of Weighing"

[The best type of any *prāyaścitta*-penance is when the king of the locality has himself weighed in gold (XIX : 585).] This chapter turns to how the king may atone for his own or for the sins of others. Such an act of royal penance so pleases God that He forgives all. The details for undertaking this elaborate routine are outlined—including the king's petition, the preparations, the balance to be used for the purpose, the ritual preparation of the king, the

weighing, *etc.* (1-160a.). It is worth noting that so potent are the effects of this rite that anyone who dies during this period—even if it be by suicide [*ātmahati*]—achieves liberation so long as Viṣṇu is in the mind at the moment of death (149).

XXI. प्रायश्चित्तहिरण्यगर्भविधि *Prāyaścittahiraṇyagarbhavidhi* (46 śls.)

" Concerning the Expiatory Gift of 'being born out of a Womb of Gold' ".

This chapter turns briefly to consider yet another of the great gifts (*mahādāna*), by which certain persons may undertake *prāyaścitta*-atonements on behalf of himself and others. This involves making a gift of the gold used in a ceremonial emergence from a vessel containing gold [*hiraṇya-garbha*—probably meaning a bundle of gold coins]. This vessel of gold is honored by liturgies—including several of the *saṁskāra*-sacraments of birth, name-giving, *etc.* (1-32), as in a case of a regular birth. The king is to undergo this, since this *prāyaścitta* and *dāna* also concern the welfare of the whole community. The efficacy of this rite is the same as a *tulābhāra-prāyaścitta* and, like it, half the gold goes to the temple while the other half is to be distributed to brahmins (33-40).

Another of the great gifts as *prāyaścitta* which may be sponsored by individuals of considerable resources is then mentioned—*tilaparvata* (giving grain-mountains)—and it, like all the others, should be concluded by *gurudakṣiṇā* and awards to others who participated in the atonement rites (41-46).

XXII. प्रायश्चित्तसंप्रोक्षणपञ्चगव्यस्थापनविधान

Prāyaścittasamprokṣaṇapañcagavyasthāpanavidhāna (119 śls.)

" Rules for Instituting Atonement Rites comprised of sprinkling *Pañcagavya* "

Sanaka asks about the role *samprokṣaṇa* plays in purificatory rites. He is told that *samprokṣaṇa* is appropriate whenever the sanctuary or the icon is polluted. The causes of pollution are listed (1-9). The *samprokṣaṇa*-ceremony must be done on an auspicious day, and according to the usual preparations, starting with *aṅkurārpaṇa*. After the cleaning of the temple precincts, the water sanctified with *Puṇyāhavācana*-rite, along with *pañcagavya*, should be sprinkled. Water sanctified with six things including white mustard must be used to wash the icons on the night preceding (10-12). The steps for performing the actual ritual cleansings using milk and twenty four other articles throughout the temple are given (13-38).

Then the remainder of the chapter turns to the elaborate preparations for the *Saṁprokṣaṇa* including rules for making the *pañcagavya*-mixture. (39-119).

XXIII. सुदर्शननृसिंहमहायन्त्रस्वरूपकथन

Sudarśananṛsiṁhamahāyantrasvarūpakathana (154-1/2 śls.)

"The Section concerning the '*Sudarśana*'-'*Narasiṁha*' *Yantra*-Designs"

The understanding of how to employ the Sudarśana and Nṛsiṁha *yantra*-designs is traced back to Śiva, who was instructed by Nārāyaṇa Himself to use them in expiation for cutting off one of Brahmā's five heads (1-12). The secrets of the *yantra*-designs passed from Śiva to Indra to the *lokapālakas* to all the world. All who would undertake to bring good to the world should see to the establishment of a *yantra*-design, accompanied by its *bimba*-image, in a temple; but, once installed and established, such a feature in a temple cannot be ignored—regular worship of it must henceforth follow. Sections of this chapter are also given over to descriptions of the icons and the composition of the *yantras* of Sudarśana (39-90) and of Narasiṁha (91-118); as well, the steps for installing their images over the *mahāyantra*-designs are given (119-149). A *yantra*, of course, may also be made in the form of a talisman or a sacred object for individual use (150-153).

XXIV. यन्त्रराजमन्त्रोद्धारविधान *Yantrarājamantroddhāravidhāna* (162 śls.)

"Rules concerning the mantra of the Chief *Yantra* (of Sudarśana)".

Sanaka asks how to transfer the powers inherent in the (Sudarśana) *yantra* to the worshipper. Śāṇḍilya tells that the knowledge of the process of making this *yantra* originated with Samkarṣaṇa, who gave it to Śaṅkara (who gave it to Śāṇḍilya)—and he then explains the various letters "*a*" to "*kṣa*," that inhere in the *yantra*-design (1-8). Before invoking in those letters the powers of deity appropriate to them, one inscribes also around the edge of the *yantra* either the 6- or 8-syllable Sudarśana *mantra* then, invoking the appropriate deities, the Sudarśana-*yantra* is ready for use (9-30). Thereupon the worshipper infuses his own body—from the heart upward—with powers drawn from the Sudarśana *mantra* (31-67). Turning to the Narasiṁha *yantra*, the 8-lettered Narasiṁha *mantra* in this case circumscribes the design, and the rest of the procedure is the same as before (68-76). Similarly, treatments are given for the *yantra* devoted to Keśava *et. al.* (77-96).

Returning to Sudarśana and Narasiṁha, Śāṇḍilya expounds upon the 18-, 10-, and 12-lettered *mantras* which may alternatively be inscribed around the *yantra* if the fruits of worship so require these to be there (97-120). Even if this is done for individual use, the benefits accruing to one who has so installed a Sudarśana or a Narasiṁha-*yantra* for worship are great—but the demands upon them for maintaining that worship to these powers are also great. The worship is done primarily by employing the "*Gāyatrī*"-*mantra* appropriate

to either Sudarśana or Narasiṁha, accompanied by an attitude of *prapatti* renewed daily before the *yantra*-presence of the deity (121-162).

XXV. सुदर्शनमहामन्त्रबाह्याभ्यन्तरयागनिर्णय

Sudarśanamahāmantrabāhyābhyantarayāganirṇaya (97-1/2 śls.)

"Discussion of the Steps for Silent and Liturgical Worship of the '*Sudarśana*' (and '*Narasiṁha*') *Yantras*"

Sanaka asks to know more about the process of worshipping the *yantra*. The answer he is given goes into all phases of the daily worship honoring the *yantra*-empowered icon to Sudarśana (and/or Narasiṁha): how the *ācārya* prepares himself, goes to the temple and opens the doors, seats himself before the icon (under which the *yantra* is depicted), performs *nyāsa*, *etc.*, and all the other phases of silent worship [*mānasayāga*] (1-58, 63-80). Then, these things having been done, regular liturgical worship [*bāhyayāga*] is commenced; it is described up to *homa* (81-98a).

XXVI. सुदर्शनमहायन्त्रार्चने अग्निकार्यविधि

Sudarśanamahāyantrārcane agnikāryavidhi (51-1/2 śls.)

"Rules for Fire-Offerings during the Worship of the '*Sudarśana*'-*Yantra*"

The description of liturgical worship to the *yantra*-based icon of Sudarśana and Narasiṁha is continued here from the last chapter, picking up at the point where *homa* begins. The *yāgaśālā* is described, wherein a "*cakrābja*"-*maṇḍala* is kept to provide a center for attention in all the rites done there (3-34). After *pūrṇāhuti*, the *ācārya* is to leave the *yāgaśālā* and make the offerings to the *pitṛs* followed by *bali*-offerings (35-36).

Having thus attended to these special daily liturgies, the *ācārya* thereafter is to attend to his other daily duties as earlier described. Because he attends daily to this Sudarśana-Narasiṁha worship the *ācārya* gets peculiar and special abilities that aid him in helping others to overcome their malfunctions, fears and other disablities (37-48).

This *Pārameśvara Saṁhitā* should be given only to those worthy and needful of its divine truths. What is said here is equivalent to that found in the Veda (49-51a).

CRITICAL NOTES—

In the matter of dating this work, due regard must be given to the fact that other works are mentioned in this work. Here we have in mind not only the *Pauṣkara* (spoken of in chs. I, VI, VIII and X), but also the *Jayākhya* (named in chs. I and X) and the *Sātvata* (I, X, and also VI in which itis

afforded a preferential treatment over the *Pauṣkara*). Further, in regard to at least one title on that list, there are some long iconographical passages in our *Pārameśvara*-text that seem to have come *verbatim* from the *Īśvara-saṃhitā*. Other matters relevant to those concerned with dating this text will be found in ch. VIII where icons to *bhaktas* who belong to different castes and who have sung in their own languages (i.e. the Ālwars) are mentioned (195-212).

The editor of the present printed version is to be commended for the many explanatory diagrams and tabulated data he has provided the reader. They are invaluable to serious students who would turn to this work for its practical dimensions as well as for its intimate association with the temple at Śrīraṅgam. The edition in hand was reviewed in *The Adyar Library Bulletin,* Vol. 18, pt. 1 (1954), pp. 158-160.

There is a work called "*Pārameśvara Tantra*" that should not be confused with the text under scrutiny here. The other piece is a work of the Vīra-Śaiva school and exists in manuscript in some twenty-three *paṭalas* (see RASB, VIII : I : 5803).

ADDENDUM

LIST OF SAṂHITĀ TITLES FOUND IN PĀRAMEŚVARA SAṂHITĀ (X: 374-386a)—

Divya :

1. Sāttvata
2. Pauṣkara
3. Jayākhya

Sāttvika but "*Munivākya*":

4. Īśvara
5. Bhāradvāja
6. Saumantavī
7. Pārameśvara
8. Vaihāyasī
9. Citraśikhaṇḍī
10. Jayottara

Rājasa types :

11. Sanatkumāra Tantra
12. Padmodbhava
13. Satyā (?)
14. Tejodraviṇa
15. Māyāvaibhavika

Tāmasa types and "*Pauruṣavākya*":

16. Pañcapraśna
17. Śukapraśna
18. Tattvasāgara-saṃhitā

[Index Code: PSOT]

RARE :

Śrī Puruṣottama Saṃhitā, edited by P. Sitārāmācārya, Bhadrāchalam, The Publication of the Literary Pride in India, No. 2, Granthamālikāśākhā, 1932. (198 pp.) [*Telugu* script].

Introductory Remarks—

This is a work of slightly over 1800 *ślokas*, divided into 33 short- to medium-length chapters, and devoted almost exclusively to the practical, temple-oriented concerns of the Pāñcarātra priestly community. Over half of the chapters (chs. II-XXI) concern themselves with matters pertaining to temple-building, the fashioning of icons and the installation services consecrating those structures and images for holy uses. Other large blocks focus upon festival cycles celebrated in a temple (chs. XXIII-XXVII) and the modes of regular daily worship (chs. XXVIII-XXXIII). One chapter only turns briefly to *dīkṣā*-initiation, and there is a notable absence of material relating to *mantras* and to philosophical or theological interests. Nonetheless, the text presents a clear and concise treatment of its subjects, comparing favorably to such works as *Aniruddha-saṃhitā* (*q.v.*) and *Kapiñjala-saṃhitā* (*q.v.*). Like the latter of these two just-mentioned texts, the work at hand also contains a list of canonical titles in its opening chapter (see *Appendix*, below). *

"*Puruṣottama*" is found named as canonical in the following lists: *Kapiñjala* (100/100), *Pādma* (19/108), *Bhāradvāja* (103/103), *Viśvāmitra* (12/108) and *Viṣṇu Tantra* (29/154). It seems to be quoted occasionally in secondary Pāñcarātra sources, but none of the classical commentators of the school seem to have known of it.

The narrative framework has Vasiṣṭha relating to some sages what his father, Brahmā, learned in a session of five nights from Viṣṇu (Bhagavān).

DESCRIPTION OF CONTENTS

I. शास्त्रावतारविधि *Śāstrāvatāravidhi* (45 śls.)

"Concerning the Lineage of the Teaching"

A number of ṛṣis have gathered to seek knowledge from Vasiṣṭha of the ways and means to attain liberation. Vasiṣṭha says that what he is about to tell

* The list bears certain similarities to that found in *Mārkaṇḍeya-saṃhitā* (*q.v.*).

them deals with devotion to the Lord [*bhagavadbhakti*] as is taught in the Pāñcarātra school [*śāstra*]. This teaching was revealed by Viṣṇu to Brahmā in 1-1/2 crores of *granthas* to remove *rājasa-guṇa*-defects and it was a teaching given over a period of five nights (1-7a). In it are instructions for building temples and worshipping daily in them—by following out which leads to eternal beatitude (7b-8). Synonyms for Pāñcarātra are "*Mūlaveda,*" "*Sāttvata,*" "*Tantra,*" "*Bhagavat Śāstra,*" "*Ekāyana,*" "*Āgama*"—and reasons why these are adequate terms for the divine teaching are given (9-17a.). After an eulogy of the Pāñcarātra teaching (17b-20), Vasiṣṭha describes how he himself got the essence of the teaching from Brahmā, his father, and how this condensation—which he is about to impart to the sages and which he calls "*Puruṣottama-saṃhitā*"—covers all the essentials from *karṣaṇa* to *pratiṣṭhā* and from *utsava* to *prāyaścitta* (21-27).

Asked by the ṛṣis if there are other *tantras*, Vasiṣṭha replies by saying he knows of 108. He lists these by name (30-44a),* and concludes by saying (44b-45) that what he does not tell the sages himself may be gleaned from these other texts.

II. आचार्यादिलक्षणभूपरीक्षाविधि *Ācāryādilakṣaṇabhūparīkṣāvidhi* (31 śls.)

"Pre-requisites of an *Ācārya*-Director and Rules for Examining a Plot (for a Temple Site)"

The sages ask to know the pre-requisites of a *yajamāna*-patron, an *ācārya*-director and how to take the first steps toward the construction of a temple (1-2a). Vasiṣṭha says anyone of the four classes as well as an *anulomaka* may be a *yajamāna*-patron so long as he exhibits the requisite faith and other qualifications (2b-3); as for the *ācārya*, his qualifications are discussed at somewhat greater length (4-8). An *ācārya* is engaged for the directorial tasks (in the temple-building enterprise), whereupon the first thing to be done is to go out to select the proper piece of ground on which to build the temple (9-23). At the site selected a hole is to be dug, and it is to be ritually filled in (24-31) before construction commences.

III. आलयनिर्माणफलविधि *Ālayanirmāṇaphalavidhi* (37 śls.)

"Concerning the Rewards for Raising Different Kinds of Temple-Structures"

The sages ask to know what benefits will come from building a temple, installing an image, and instituting worship to it (1). Vasiṣṭha begins his reply by detailing specially what good effects come from a *yajamāna*-patron undertaking to subsidize a temple-building project (2-31)—citing eulogistically that even a child playing in sand who fashions a temple is greatly benefited (14).

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* See list separately in the *Addendum*, below, containing 106 names.

Indeed, even one who cleans some part of a temple will get *mokṣa* (16b-17a). As for icon-preparation, he who has a Viṣṇu-icon prepared reaps more reward than one who builds an entire temple dedicated to Śiva or other deities (32-37).

IV. आलयलक्षणमूर्धेष्टकाविधान *Ālayalakṣaṇamūrdheṣṭakāvidhāna* (79 śls.)

" Rules for the 'Last Bricks' Ceremonies, and Regarding Requirements of Temples "

After telling about the requirements for proper *pratiṣṭhā*-installation procedures (1-6), Vasiṣṭha then tells about the stones to be collected for making icons (7-9a) and the standard of measures to be used in making the icons and the temple (9b-10). As for the temple, some instructions are given for its inner dimensions and height (11-17), followed by general measurements and dimensions of *maṇḍapas* (*ardhamaṇḍapa* 18-21 ; *nṛttamaṇḍapa*: 22-25 ; the *antarāla*-space : 26-31 ; *garuḍamaṇḍapa* : 32 ; *āsthāna-maṇḍapa* : 35b-39a) and some remarks about the *prākāra*-courtyards (33-35a), and the doors to the sanctuary (39b-43). The six kinds of temple styles—" *nāgara*, " " *drāviḍa*, " " *vṛtta*, " " *vṛttāyata*, " " *vesara* " and " *sarvatonirgama* "—are briefly described (44-50).

Then Vasiṣṭha turns to the rites of placing the " last bricks " [*mūrdheṣṭakā*] (51-72), after which the artisans and workers are paid and discharged and the *stūpikākīla* is put in place (73-78a). This finial is topped by the *śikhākumbha* and a *cakra*-symbol (78b-79).

V. शिलासंग्रहण *Śilāsaṁgrahaṇa* (79-1/2 śls.).

" Selecting Stone (for Sculpting) "

Brahmā [*n.b.*] asks Bhagavān about the characteristics of *pratimā*-icons. Bhagavān replies by saying that an icon should be comely and attractive ; into such only should the Lord's Presence be invoked (1-2). No one can concentrate (on God) without an icon ; but with concentration comes equanimity that leads, finally, to *nirvāṇa* (3-6). Then the speaker outlines the acceptable materials out of which icons can be made, turning attention thereupon to the processes for gathering stone for sculpting—including where the stone may and may not be quarried (up to 26a), the effects of choosing inferior stone (26b-27), the time for selecting useful stone materials (30b-32), and the rituals enjoined as a necessary part of the correct method in acquiring them for divine uses (33-58). Other matters such as " sex " of stones are discussed along with other tests of their qualities and durability (59-73).

When an icon of Śrī is going to be made, special additional rites should be done preliminary to the fashioning (74-77a). When stones which are to be used for *parivāradevatās* are taken, this should be done with the appropriate *mantra* to each given deity (77b-78a). When all is finished, the *ācārya* should be honored (78b-80a).

VI. दारुसङ्ग्रहविधान Dārusaṁgrahavidhāna (35 ślś.)

"Rules for Selecting Wood (for Sculpting)"

Icons made from other materials—*e.g.*, gems, *etc.*—yield a variety of different results (1-4a). Then, turning to icons fashioned from wood, Bhagavān tells—much as in the preceding chapter—how to go about selecting the proper wood, both scientifically and ritually (4b-35).

VII. प्रतिमामृत्सङ्ग्रहण Pratimāmṛtsaṁgrahaṇa (22 ślś.)

"Concerning Selection of Clay (for Modelling Icons)"

An icon made of clay may be either "fired" or not (1-2a)—the unbaked type being considered superior. Bhagavān then turns to the qualities of clays that are to be used according to the status of various *yajamānas* (2b-4), and how to mix the clay with bark before using, *etc.* (5-17a), prior to performing *adhivāsa*-rites, and other rituals (17b-20). Only after a month has elapsed should the icon be fashioned from this "seasoned" clay (21).

VIII. ध्रुवबेरादिविग्रहलक्षण Dhruvaberâdivigrahalakṣaṇa (46 ślś.)

"Requisites of the Main Icon and other Images"

The main icon *dhruvabera* may be made in proportion to the *garbhālaya*-structure, the gate, or the *yajamāna*'s height (1-6). After discussing some units of measurement (7-11), Bhagavān points out which ones should be used for icons, which for *ālaya*-buildings, *etc.* (12-14). For icons of the Lord, some specific measurements are given (15-31); similarly, measurements are given for icons of Devī, *et. al.* (32-38a)—when these are *dhruvabera*-main icons. The *kautukabera*-icon, *snānabera*-icon and others are also to be attended to (38b-40a).

Then the iconography of Sudarśana is discussed (40b-42a), as well as the iconography and iconometry of the *dvārapālakas* (42b-44, 45-46).

IX. रथादियानलक्षण Rathādiyānalakṣaṇa (17 ślś.)

"Descriptions of Vehicles and other Carriages"

The narrator declares he will tell about the *ratha*-chariots and their characteristics. The height of a *ratha* should be equal to the height of the *vimāna*, or of the *gopura*, or of the *dhvajastambha*, or of the *maṇḍapa* (1-2a). The best kinds are made of metal or wood. Inside these should be 100 pillars, and the sides should be studded with the nine gems (2b-3). Its width will be proportionate to the height (4-5), the same principle applying to the wheels (6). What is to be carved in the seven lower tiers, as well as what is to be affixed to the seven upper tiers, is given (7-13). The reward to him who subsidizes the construction of a *ratha* is to enjoy a place near Viṣṇu's Feet (14).

Other *vāhanas* are listed—some dozen are mentioned by name—and these are to be made in proportion to the *garbhagṛha*, the gates or the icon (15-17).

X. प्रतिष्ठामुहूर्तनिर्णय *Pratiṣṭhāmuhūrtanirṇaya* (31 śls.)

" Fixing the Auspicious Time for *Pratiṣṭhā*-Rites "

Brahmā asks Bhagavān to tell him the details of *pratiṣṭhā*-rites. Bhagavān lists 16 steps that should be followed in the rites (1-6), explaining them individually by beginning even prior to the first step—that is, by explaining how to select the proper time to install the Lord's icon (7-31).

XI. यागशालाकुण्डतोरणादिलक्षण *Yāgaśālākuṇḍatoraṇādilakṣaṇa* (43 ślś.)

" Concerning the Entrance, the Firepits, *etc.* of the Hall for Sacerdotal Offerings "

Brahmā asks about some of the items needed for the sacrificial aspects of the *pratiṣṭhā*-ceremonies (1). The Lord tells him first about the location, size and shape of the *yāgamaṇḍapa* (2-5a), with special attention given to the *kuṇḍa*-firepits (5b-20a). The hall may also be furnished with wooden decorative *toraṇa*-arches (20b-33). The remainder of the chapter deals with smaller items to be procured: *aṣṭamaṅgala*-medallions (34-37), *samit*-twigs for the fire (38-41a), the ladles, *etc.* (41b-43).

XII. मृत्सङ्ग्रहणविधि *Mṛtsaṁgrahaṇavidhi* (20-1/2 ślś.)

" Gathering Mud (for Germination Rites) "

The narrator says that on the day when the *pratiṣṭhā*-rites are to be performed the *yajamāna* should call on and then bring the *ācārya* to the temple (1-7). There, " *Viṣvaksena* "-*pūjā* having been performed, the *ṛtviks* are honored and, in the evening, the gathering of certain types of muds for use in the subsequent germination ceremonies should be done (8-21a).

XIII. अङ्कुरार्पणविधि *Aṅkurārpaṇavidhi* (42-1/2 ślś.)

" Concerning the Germination Rites "

The narrator continues by telling how to prepare the *maṇḍala*-motif upon which the *pālikā*-germinating trays are to be placed (1-6), how to prepare the *pālikās* themselves (7-12a) and how to place them (12b-20). Having done this much, water-pots are also placed around the *pālikās* on the *maṇḍala* (21-25). The seeds are next taken, washed, blessed, *etc.*, and planted (26-43a).

XIV. [no title] (47 ślś.)

" Concerning '*Vāstuyāga*' Rites "

Another perliminary to the actual *pratiṣṭhā*-rites is to perform "*vāstuyāga*"-rites, in connection with the site chosen, an operation said to validate

the whole undertaking (1-2a). First a "*vāstu*"-*maṇḍala* must be prepared and duly honored (2b-10). To the East or North of where this has been fixed a "*soma*"-*maṇḍapa* is built, soma is invoked, and the guardians of the directions are worshipped (11-29). Thereupon all the deities appropriate should be invoked into the "*vāstu*"-maṇḍala-design, whereupon the "*vāstū-homa*" is done (30-47).

XV. जलाधिवासविधि *Jalādhivāsavidhi* (98 ślṣ.)

"Rules for Immersion (of the Icon in Water)"

The ritual of starting a fire with *darbha*-stalks [*paryagnikaraṇa*] having been done (1-3), *prokṣaṇa*-sprinkling with a *pañcagavya*-solution should be done in the *yāgaśālā*-hall and in the eight directions (4-22). The *ācārya* goes to where the *śilpin* has been preparing the icon, honors him there, and examines the quality of the icon, whereupon he performs to it the "eye-opening" rite of *nayanonmilana* (23-27). After *śāntihoma* is offered, the icon is paraded through the streets in a palanquin and taken to the temple (28-37).

The rite of *jalādhivāsa* is then taken up: where it is to be done (38-45a), the pandal [*prapā*] to be erected for the occasion (45b-47), and how the service progresses step-by-step (48-55). After the icon is contemplated as constituted of the five elements [*tattvasaṁhāra*] (56-61), the icon's position in the water is changed when, after wrapping it in a white cloth, it is laid down with its face toward the East and its head toward the North (62-93). Thereupon, some *mudrās* are directed at the icon (94-96).

The time for performing the *jalādhivāsa*-rites is discussed (97-98).

XVI. भद्रकमण्डललक्षण *Bhadrakamaṇḍalalakṣaṇa* (12 śls.)

"A Description of the '*Bhadraka*'-*Maṇḍala* Design (Used during Consecration Rites)"

Some further remarks are made about the time for *pratiṣṭhā* (1-2). Then the topic turns to the construction and design of the "*bhadraka*"-*maṇḍala* design in which the deity is to be installed during the *pratiṣṭhā*-rites (3-12).

XVII. वास्तुपुरुषावाहनजलोद्धारण *Vāstupuruṣāvāhanajaloddhāraṇa* (17 śls.)

"Taking the Icon out of the Water Immersion and Invoking the Presence of Vāstupuruṣa"

The next morning [continuing from Ch. XV.], "*Vāstupūjā*" is done (1-12a.) That afternoon the *ācārya* removes the icon from the water and takes it to the *yāga-maṇḍapa* (12b-17).

XVIII. प्रतिष्ठास्नपनविधि *Pratiṣṭhāsnapanavidhi* (58 śls.)

"Concerning the Bathing Ceremonies during Consecration Rites"

At the *yāga-maṇḍapa* the *netronmīlana*-rites are (again) done (1), whereupon the *ācārya* performs *rakṣābandhana* in preparation for the imminent *snapana* (2-12a). The bathing ceremony should be done in an especially prepared *maṇḍapa* (12b-21) which is furnished with the proper kinds of *kalaśa*-pots (22-45). The method of performing the *snapana* step-by-step is given (46-58).

XIX. शय्याधिवासविधि *Śayyādhivāsavidhi* (52 śls.)

"The (Final Step of) Giving Repose during Consecration Rites"

Bhagavān turns now to the steps of "*śayana*" by which *pratiṣṭhā*-rites are completed. He starts by describing how to make the *śayana*-couch (1-7), then how to place the icon of the Lord on it along with His retinue (8-11). The *mantras* that accompany these steps are suggested (12).

Also, *kumbhas* are to be prepared and ritually placed for the next part of the consecration rites. A large pot is also prepared with sanctified water and containing the *aṣṭamaṅgala*-medallions, whereupon *homa* is done (13-29a). The Power and Presence of the Lord is invoked into the main pot by the *ācārya*, whereupon "*tattvasaṁhāra*"-*homa* and "*nyāsa*"-*homa* are done, followed by "*śānti*"-*homa* (29b-45). The icon is invested with a living soul [*sajīvakaraṇa*] (46-48).

After this the *yajamāna* and *ācārya* go off to their beds and; later, use their dreams as good or bad omens (48-52).

XX. प्रतिष्ठाविधि *Pratiṣṭhāvidhi* (54 śls.)

"Installation Procedures"

The next morning, at the proper moment, the *ācārya*, after doing "*vāstu*"-*homa*, does the actual *pratiṣṭhā* in the company of the *yajamāna* (1-2a). A gem-burial should be done, as part of this, by depositing some precious stones in the base of the pedestal; also seed-planting should be ritually done in the eight directions (2b-5a, 6b-9). The gem-filled pot should be covered with "female" stones (5b-6a). "*Praṇava*"-*nyāsa* is to be done over the pit, after which nine priests carry the big pot and, with other priests carrying the icons, they enter the *garbhagṛha*-sanctuary with the *ācārya*. He then fixes the icon on the *pīṭha*-pedestal with cement (10-20). The holy waters from the large pot as well as from the smaller pots are then poured over the icons' heads (21-29a), whereupon the *yajamāna* and the *ācārya* together pray for God's grace and protection (29b-32).

The *yajamāna* should make certain that the temple is sufficiently endowed with funds so that worship, once instituted, will never be interrupted or disrupted (33-40). He should also engage a regular, resident priest and other servants needed to carry out the various temple routines (41-47a). Then he must give

dakṣiṇā to one and all, including the officiating *ācārya* (47b-52). The rewards for seeing to *pratiṣṭhā*-rites are then listed (53-54).

XXI. विमानगोपुरमण्डपादिप्रतिष्ठा *Vimānagopuramaṇḍapādipratiṣṭhā* (58 śls.)

"The Consecration of the Temple Structure, Entrance Towers, Pavilions, *etc*".

Bhagavān says he will now tell how to consecrate the structural buildings in a temple. The details for consecrating the *vimāna* are first outlined (1-15); the same is then outlined for *maṇḍapas* (15-23), and then also collectively for *rathas, vāhanas, dvāras, gopuras etc.* (24-34). The remainder of the chapter deals with Sudarśana-consecration (35-58).

XXII. चक्राब्जमण्डलदीक्षाविधि *Cakrābjamaṇḍaladīkṣāvidhi* (80 śls.)

"Concerning Initiation of the '*Cakrābja*'-*Maṇḍala* Type"

Brahmā asks to know about the initiation that allows one the privilege of worshipping God (1-2). Bhagavān replies that whoever undergoes *dīkṣā*-initiation becomes his favored one (3). The meaning of "*dīkṣā*" is given (4), as are the qualifications of those who would conduct the ceremonies (5-6a); the place for the initiation (6b-7a), some general counsels (7b-9), and the time when it should be performed (10-12). The step-by-step description of the *dīkṣā*-ceremony—which lasts two days—is given (13-55). The ceremony is praised (56-59a) whereupon some directions for how to terminate the ceremony ritually (59b-61a).

The remainder of the chapter (61b-80) discusses the *pañca-saṁskāras* and each of the five is described more or less briefly.

XXIII. ध्वजारोहणदेवताह्वानविधि *Dhvajārohaṇadevatāhvānavidhi* (95-1/2 śls.)

"Concerning Flag-Hoisting Rites and Invocations of the Gods."

Brahmā asks about the conduct of the *mahotsava* festival routines. Bhagavān replies by eulogizing *utsavas* in general, defining "*utsava*" as that which takes away *saṁsāra*. He says there are three types of festivals—*nitya*, *naimittika* and *kāmya* (1-6). In order to set the date for a 1, 3, 5, 7, 9 or 12 day festival, one must first determine the time for the concluding *tīrtha*-celebration and then work back (7-11a). As for *dhvajārchaṇa*-flag-hoisting rites, these are not necessary when only a 1 or 3 day festival is being called, but for longer festivals the rite is necessary (11b).

The preparations for the *mahotsava*-festival begin with the construction of a *maṇḍapa*, the decoration of surrounding streets, the issuance of invitations to *ṛtviks*, *etc.* (12-21).

Before the festival proper commences, the god will have been ritually bathed; the flag raised and germinations of seedlings attended to (22-23a). Details of the flag-raising rites are given by discussing the preparation of the flag (23b-39) and its hoisting (40-47). This is to be followed by a consecration of the musical instruments to be used during the *utsava* (48b-60), whereupon an invocation is made by the *ācārya* to all the gods to be present at the forthcoming *utsava* accompanied by specific drum-beats (61-62a). Then, the *bali-bera*-icon followed by the *utsavabera*-icon are taken in procession and *bali*-offerings are made in all the directions (62b-96a).

XXIV. ब्रह्मोत्सवविधि *Brahmotsavavidhi* (202 ślṡ.)

" Concerning the Great Festival "

Bhagavān turns now to the preparation of the " *cakrābja* "-*maṇḍala* upon which the pot containing the *śakti*-power of the *utsavabera*-icon will be kept (for purposes of rituals in the *yāgamaṇḍapa* which, due to practical problems, the *utsavabera*-icon itself cannot enter during the festival period—1-48). He then, explains the daily routine for *bali*-offerings during the festival period (49-57). Only after these offerings have been daily attended to will the daily *pūjā* be done. The procedure each day will be that, after *pūjā* is finished, the Lord in His *utsavabera*-form will be taken in procession with great *éclat* (58-60a). Thus will the icon, returning from the procession, be taken to a *maṇḍapa* and given a daily *snapana*-bath (60b-66).

Each day the procession will employ a different *vāhana*-vehicle. These are listed (67-79). For special observances within the *brahmotsava* period, other optional directions are given—*kalyāṇotsava* (celebration of the marriage of the Deity) on the first day (82-104a), *vanavihārotsava* (excursion to the forest) on the second day (104b-113), *plavotsava* (floating festival) on the third day (114-128a), *dolotsava* (swing festival) on the fourth day (128b-134), *pūraṇotsava* on the fifth day (135-141), *jaladrcnyutsava* on the sixth day (142-154), *rathotsava* (going on a chariot) on the seventh day (155-174a) and *mṛgayotsava* (hunting festival) on the eighth day (174-181), *avabṛthotsava* (concluding festival) on the ninth day (182-197). At the discretion of the *ācārya* certain other celebrations may thus be added to the *brahmotsava* cycle (198-202).

XXV. पुष्पयागविधि *Puṣpayāgavidhi* (66 śls.)

" Rules for Special Worship with Flowers (during the Festival Period) ".

Brahmā asks what can be done to atone for errors and omissions in any of the liturgies during the festival cycle (1-3). Bhagavān tells him that the perfect way to pacify any evil effects is to do a *puṣpayāga* on the ninth day

night or on the tenth day morning. The preparations (4-17) and the procedure (18-34) for this *yāga* are given. Afterwards, the Lord is taken in procession to the place where His consorts recline awaiting Him, and the icons after being allowed to "converse", are then together honored with offerings of various kinds (35-47). While the Lord remains with His consorts, the concluding routines of the *brahmotsava* are attended to by the *ācārya* (48-56a). The *ācārya*, having returned the Lord to the sanctuary, is then paid and is himself taken in procession (56b-63). The benefits that accrue to those who observe the proper rules for celebrating *mahotsava* are listed (64-66).

XXVI. पवित्रारोपणविधि *Pavitrāropaṇavidhi* (66-1/2 śls.)

"Concerning the offer of purificatory threads".

Brahmā asks when the *pavitrāropaṇa* festival should be done and how the *pavitras* are to be made (1). Bhagavān replies that it should be done either in "*śrāvaṇa*", "*kārtika*" or "*bhādrapada*" month during the bright fortnight (2-5a). He tells how to construct the special *maṇḍapa* for it (7-10), how to make the thread-garlands (11-34), the procedure for offering them (35-62), and how to remove the thread-garlands 21, 14, 7 or 3 days later (63b-64), giving them to the *ācārya* since no one else is to touch them (65-67a).

XXVII. संवत्सरोत्सवविधि *Saṁvatsarotsavavidhi* (66 śls.)

"In regard to the Annual Festival Cycle"

Bhagavān says that the (liturgical) year starts with the *vasanta* season. On the first day of this—to satisfy the deity who is guardian of that period—the *vasantotsava* festival is celebrated (1-3). In the first month—"*caitra*" [April-May]—of *vasanta*-season, the birth commemorations for Rāma are held (4-6a). "In *caitra*"-month also are to be the *damanotsava*-celebrations (6b-8a) and the birth commemorations of *Nṛsiṁha* (8b-10a). In the second half of *vasanta*-season, namely in "*vaiśākha*"-month [May-June], are to be celebrated *kalhārotsava* (10b-12a), Vāmana's birth commemorations (12b-13a), and Hanumān's birth commemorations (13b-14a). Then, in "*āṣāḍha*"-month [July-August] is to be celebrated *svāpotsava* (the Lord going to sleep) (14b-16) which lasts four months. In the "*śrāvaṇa*"-month [August-September] is to be commemorated Kṛṣṇa's birth (17-20a); in "*bhādrapada*" month [September-October] Varāha's birth (20b-21). In "*āśvayuja*" month [October-November], Vīralakṣmī is to be honored by a nine-day festival during the nights (22-25); and this is followed on the tenth day evening by the *vijayadaśamī utsava* festivities (25b-30). In the same month *dīpāvalyutsava* is to be done after having celebrated the night before the death of Naraka (31-36).

In "*kārtika*" month [November-December] the *bodhanotsava* rites of "waking the Lord" after his four month rest are celebrated (37-39a);

followed soon after by *kṛttikādīpotsava* (39b-45). In "*dhanurmāsa*" month [December-January] there are to be special *pūjās* at dawn all month (46-47a) and in the afternoons of 20 days of this same month are to be the festival observances called *adhyayanotsava* (47b-50), 'the recital of sacred texts'. In "*māgha-māsa*" month [February-March], *tilapadmotsava* is to be done on the fifth day of the bright fortnight (51-59a). In "*phālguṇa*"-month [March-April] *mahālakṣmyutsava* is celebrated (59b-66).

XXVIII. सालग्रामलक्षण *Sālagrāmalakṣaṇa* (112 śls.)

"Characteristics of *Sālagrāma*-Stones"

Brahmā wants to know about *sālagrāma*-stones (1). Bhagavān says that worship with a *sālagrāma* gives relief from all sins, for any such stone represents the place where Hari stands at all times (2-3). The bulk of the chapter is then given over to descriptions of specific types of *sālagrāma*-stones which, according to their characteristic flaws or marks, are to be identified with certain forms of the Lord for worship—*viz.*, Kūrma (4-10), Varāha (11-17), Nṛsiṁha (18-37), Vāmana (38-45), Paraśurāma (46-49a), Rāma (49b-62), Kṛṣṇa (63-71a), Buddhamūrti (71b-72a), Kalkimūrti (72b-73). Also, Matsya (74-75a), Keśava (75b-76a), Nārāyaṇa (76b-79), Mādhava (80), Govinda (81), Viṣṇu (82), Madhusūdana (83), Trivikrama (84) and some fifteen others (85-107).

He then says that every temple should have a *sālagrāma*-stone corresponding to the main deity, and this is to be used as the *tīrthabera*-icon (108-109). Water used in libations of this *sālagrāma*-stone is highly efficacious and should be taken as *tīrtha*-holy water (110-112).

XXIX. स्नपनविधि *Snapanavidhi* (32 śls.)

"Rules for Bathing (the Icon)"

Bhagavān turns then to *snapana*-rites—when they should be done (2-4), how the *maṇḍapa* is to be arranged (5-6), and what other preparations have to be made with pots, *etc.* (7-25). Then he tells how the icon should be washed with all care (26-29a) prior to its worship (29b-30), and the prayer of petition [which seems to be the object of the preceding bath and other rites] (31-32).

XXX. प्रायश्चित्तसंप्रोक्षणशान्तिहोमविधि

Prāyaścittasamprokṣaṇaśāntihomavidhi (62 śls.)

"Rules for Pacification and Expiatory Rites with Fire and Water"

Brahmā wants to know about expiatory rites (1). Bhagavān's reply turns mainly to the consideration of replacing broken icons (2-20) or their repair (21-34). When any repair is undertaken—to *gopura*, *dhvaja*, *pīṭha*,

prā āda, etc—it must be followed by a *saṁprokṣaṇa*-sprinkling rite in order that the spot may be ritually cleansed. How to do the repair work is given (35-53). Such *saṁprokṣaṇa*-sprinklings are to be done not only after repairs but also, generally, at other times as well—and how to do it is given (54-62).

XXXI. अग्निकार्यविधि *Agnikāryavidhi* (34-1/2 śls.)

"In Regard to Fire-Offerings"

Bhagavān says he is going to give details on how to perform one's duties to the fire on such occasions as *prāyaścitta, dīkṣā, prokṣaṇa, utsava* and *pratiṣṭhā* (1-2a). He then outlines these routines—sanctifying the *kuṇḍa*-firepit (5-9), sanctifying the vessels (10-14a), sanctifying of the ghee to be used (14b-16a) and sanctifying the *sruk* and *sruva* ladles (16b-18a). Then sacred *darbha*-stalks are to be strewn about the area (18b-21), whereupon the *homa*-rites may commence (22-33). After the last offering, the *ācārya* should circumambulate the firepit (34-35a).

XXXII. नित्योत्सवविधि *Nityotsavavidhi* (29 śls.)

"Conduct of Daily Rites"

Brahmā asks about the daily conduct of rites (1-2a.) Bhagavān replies by saying first that *utsava* means "*best yajña*" [*ut* = "best"; *sava* = "*yajña*"] (2b-3a). After praising and classifying *nityotsava*, he turns to the matter of *balipradāna*, and for the bulk of the chapter he speaks of how to procure and dispense the necessary *bali*-offerings (6-16) and of the musical accompaniments for *bali*-offerings (17-29).

XXXIII. मुद्रालक्षण *Mudrālakṣaṇa* (44 śls.)

"Description of Ritual Hand-Gestures"

Brahmā asks about ritual hand-gestures, when and why they should be demonstrated (1). Bhagavān says that "*mudrā*" means that which gives pleasure for everyone (2). Then he describes briefly how to formulate some 41 different *mudrā*-gestures (3-44).

Critical Notes—

The problem of dating arises here as with all other *saṁhitā*-texts. There is not much to go on here. Yet the chapters on temple building—the parts and types mentioned—may afford some clues in so far as the emergence of such architectural details can be dated. In ch. XXII (61b-80) the *pañcasaṁskāra*-sacraments are mentioned and described. Further, in ch. XXVIII where various *avatāra*-forms are mentioned, the Buddha is named along with the others. There is no evidence to encourage seeking too early a date for this work; indeed, it probably is the product of the period after Rāmānuja, and perhaps also after Vedānta Deśika.

ADDENDUM

LIST OF TITLES FOUND IN *PURUṢOTTAMA-SAṂHITĀ* I: 30-44a:*

1. Mārkaṇḍeya S.
2. Pārṣada S.
3. Nāradīya S.
4. Viśvāmitra
5. Vainateya
6. Garuḍa
7. Kāśyapa
8. Paiṅgala
9. Vāsiṣṭha
10. Puṣkara [*cf.* 57, 90, below]
11. Satva
12. Sanaka
13. Viṣṇusiddhānta
14. Pādma
15. Padmodbhava
16. Vihagendra
17. Vāruṇa [*cf.* 80, below]
18. Nalakūbara
19. Āgneya
20. Vāmana
21. Śaunaka
22. Pāvaka
23. Para(m)
24. Aiśvarya [*cf.* 51, below]
25. Pārāśarya
26. Viṣvaksena
27. Khageśa [= Khaga + Īśa?]
28. Vīramāṅgalika
29. (Śrī) Viṣṇutilaka
30. Lakṣmītilaka
31. Daśottara
32. Śāṇḍilya
33. Mārīca
34. Maudgala
35. Romaśa
36. Vāmadeva
37. Subodhaka
38. Merugaṅgā [=Meru+Gaṅgā?]
39. Satyokta
40. Aindra
41. Paramapuruṣa
42. Narasiṁha
43. Hayagrīva
44. Dūrvāsa
45. Kṛṣṇa
46. Puṣṭi T.
47. Mahā T.
48. Puruṣottama S.
49. Brahmāṇḍa
50. Kaumāra
51. Īśvara [*cf.* 24, above]
52. Matsya S.
53. Bhāradvāja
54. Yājñavalkya
55. Gajendra
56. Manu
57. Śrīpuṣkara [*cf.* 10, above, 90 below]
58. Mahālakṣmī
59. Kuśala
60. Ānanda
61. Pāvana
62. Pañcapraśna
63. Śrīpraśna
64. Prahlāda
65. Sāttvata
66. Kapiñjala
67. Brahmokta [*cf.* 84, below]
68. Agastya
69. Jaimini
70. Viṣṇuvaibhavika
71. Saura

* Verse 29 says the list contains 108 titles. Note certain similarities in this list to what is found in *Mārkaṇḍeya-saṃhitā* (*q. v.*)

72. Saumya
73. Hāritī
74. Kātyāyana
75. Vālmika
76. Hairaṇya
77. Kāpila
78. Jābāla
79. Vayavīya
80. Varuṇa [cf. 17, above]
81. Aṅgirasa
82. Nārāyaṇa
83. Vyāsa
84. Brahmanārada
85. Dattātreya
86. Kaṇva
87. Gārgya
88. Kalirāghava
89. Prācetasa
90. Pauṣkara [cf. 10, 57, above]
91. Madhusaṅgraha
92. Indra = Śukra-samvāda
93. Umāmaheśvara
94. Bodhāyana
95. Ananta
96. Varāha
97. Sanandana
98. Pulastya
99. Pulaha
100. Vāsudeva
101. Saṁkarṣaṇa
102. Bhṛgu
103. Gandharva } = 1 or 2 titles?
104. Gaṇa S. }
105. Nāradottaravijñāna (1 or 2 titles?)

(106)
(107)
(108)

पौष्करसंहिता

PAUṢKARA-SAṂHITĀ

[Index Code: Pauṣ]

Available :

Pauṣkara-saṃhitā, edited by H. H. Śrī Yatiraja Sampathkumara, published by A. Śrīnivasa Aiyengar and M. C. Thirmalachariar, Bangalore, 1934 (272 pp., + 22 pp.). [*Devanāgarī* script].

Introductory Remarks :—

This is one of the most famous, perhaps also one of the most ancient,* and certainly one of the most respected of the *saṃhitās* in the *Pāñcarātrāgama* canon. It is named as canonical in most of the lists: *Kapiñjala* (8, 21/100), *Pādma* (11/108), *Pārameśvara* (2/17), *Puruṣottama* (10/106), *Bhāradvāja* (10, 23/103), *Viśvāmitra* (11/108), *Viṣṇu Tantra* (3/154) and *Hayaśīrṣa* "Ādi" (4/25); *Mārkaṇḍeya* lists a "*Puṣkala*" which may perhaps refer to it (10, 47/91); the title is also listed in both the *Agni Purāṇa* and the *Maheśvara Tantra*. It is alluded to in other Pāñcarātra works—*e.g.* *Aniruddha-saṃhitā* (XXIV : 76), *Īśvara-saṃhitā* (I : 64, 67) and *Sāttvata-saṃhitā* (IX : 133a), *et. al.*—sometimes with considerable respect. It has assumed a place of authority in the canon along with the *Sāttvata-saṃhitā* (*q.v.*) and the *Jayākhya-saṃhitā* (*q.v.*) as one of the so-called "Three Gems." It is quoted as authoritative by both Rāmānuja and Vedānta Deśika.**.

The published version reveals that even in its present state (see "Critical Notes," below) it is a large work—almost 5900 *ślokas* divided into fortythree chapters. The frame-work dialogue is between Pauṣkara and Bhagavān. In the first twenty-five chapters the Lord instructs Pauṣkara in the means of mastering the intricacies of *maṇḍala*-designs and their esoteric meanings, presumably as this is part of what is entailed in the *dīkṣā*-initiation rites required of Pāñcarātra adherents. Other major blocks of materials are devoted to ordinary and extraordinary worship routines (chs. 26-32, 34-35, 37-38a) and to the construction and consecration of images and temple buildings (chs. 41-43).

The *Pauṣkara-saṃhitā* is held in particularly high esteem by the *arcakas* at Śrīraṅgam and at Conjeevaram (the Varadarajaswamy Temple); indeed, a work

*Schrader, *Introduction to the Pāñcarātra*, Adyar, 1916, p. 20, says this is one of the oldest and may be datable as early as 450 A.D.

**Rāmānuja, in his *Śrībhāṣya*, quotes from XXXVIII : 293b-294a, 306 ; Vedānta Deśika's quotations draw from the following lines : I : 31-32 ; VIII : 40-42 ; XX : 13-14, 54-57, 93-95 ; XXVI : 6-7; XXIX : 72 ; XXXI : 132-133, 169-179 ; and XXXVIII : 293-307.

closely associated by tradition with the present work—the *Pārameśvara-saṃhitā* (*q.v.*)—provides the guide for worship at the former place. The present work, though written in a cumbersome style despite its *śloka*-metre and structure, and though full of archaic forms, nonetheless displays a certain primitive and vigorous quality that has already been noted in others of the "earlier" works of the *Pāñcarātrāgama*.

DESCRIPTION OF CONTENTS

I. शिष्यपरीक्षालक्षण *Śiṣyaparīkṣālakṣaṇa* (54 śls.)

"Chapter Dealing with the Selection of an Initiate"

An initiate must first approach his preceptor in the Pāñcarātra in the traditional way. The initiation into Pāñcarātra requires four years' progressive mastery over (each of) four *maṇḍalas*—after completing the first year stage he is called "*samayin*," because he has mastered the "*padmodara*"-*maṇḍala*; after completing the second year stage he is called "*putraka*," having mastered the "*aneka-kaja-garbha*"-*maṇḍala* [1]; during the third year stage he is to be called a "*sādhaka*," and he masters the "*cakrābja*"-*maṇḍala*; the last stage, when he is a full "*ācārya*," is when he has achieved complete mastery of the "*miśracakra*"-*maṇḍala* (1-32). Greater than all these four is the *Mahācakra* of nine constituent lotuses which is productive of the highest spiritual benefit. The qualities of a prospective candidate are listed (33 ff.), and how such an one is to be instructed in the *maṇḍalas* is suggested (40 ff.). Patience is urged upon the *ācārya* whose student shows slow comprehension yet perseverence regarding the significance of the *maṇḍalas* (45 ff.).

II. भूपरीक्षालक्षण *Bhūparīkṣālakṣaṇa* (44-1/2 śls.)

"The Choice of the Ground-Plot (for *yāga*)".

Only certain kinds of desirable places are advisable for constructing a *maṇḍala* of any kind (1-10). The specific characteristics of such a peaceful place are given, along with the benefits of using various kinds of recommended places (11-25). Once an acceptable place is found, then care must be taken to locate within it the best spot for the eventual *homa*-sacrifice and for the *bali*-offerings which must be done to appease the local spirits (26-36). The area is further purified by allowing cows to graze there for three days (37). On the fourth day the plot is ploughed, packed down smoothly, sprinkled with seeds, *etc.* (38-45a).

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1 Given so out of metrical necessity; 'ka ja' means padma, lotus; the *maṇḍala* is called 'bahu-padma'. See *Pārameśvara*, Srirangam edn. XII. 279-280, while the present text Pauṣkara is mentioned as having described these maṇḍalas.

III. दिक्सिद्धिलक्षण *Diksiddhilakṣaṇa* (96 śls.)

" Concerning the Determination of the Directions "

The *maṇḍala* should be located somewhere near the centre of the plot selected—as determined by peg-and-string compass measurements. Elaborate and complicated instructions are given for determining the *precise* location according to the directions (1-35, 48-60). Different rules are incidentally given in regard to the planning out of a town, the setting up of a temple, *etc.* (36-47). Various deities are then invoked to reside within certain designs [*pādma*] drawn near the centre of the plot, and in the very centre itself Viśvarūpa is to reside as " *Oṁ.* " Customary worship with *mantras* is thereupon to be done (61-96).

IV. यागमण्डपलक्षण *Yāgamaṇḍapalakṣaṇa* (207 śls.)

" Chapter Dealing with the Hall for Sacerdotal Offerings "

Measurements for making *maṇḍalas* are given (1-20), followed by rules for the construction of an elaborate protective building [*maṇḍapa*]. This building will house the sacred fire itself as well as the particular protective deities who are to be invoked within and around it (21-133). [*Note*: The instructions for the preparation of the *maṇḍapa* are as elaborate as those found in other *saṃhitās* for building and consecrating a temple]. The places where the sacred fire-pits [*kuṇḍa*] within will be located are near a raised dias in the centre of the *maṇḍapa*. The presence of Caṇḍa (described 163-169) and other deities (described 170-194) is invoked, whereupon *darbha*-grass is to be scattered over all the floor of the *maṇḍapa* except for that area in the centre near the dias (134-207).

V. सर्वतोभद्रादिमण्डललक्षण *Sarvatobhadrādimaṇḍalalakṣaṇa* (324 śls. [inc.])

" Chapter Dealing with the '*Sarvatobhadra*' and other *Maṇḍalas* "

Twenty-five types of *maṇḍalas* are mentioned (2-19): [1] *sarvatobhadra*, [2] *aghanirmocana*, [3] *sadaśiva*, [4] *dharma*, [5] *vasugarbha*, [6] *sarvakāmaprada*, [7] *amitraghna*, [8] *āyuṣya*, [9] *balabhadra*, [10] *pauṣṭika*, [11] *ārogyaprada*, [12] *viveka*, [13] *vāgīśa*, [14] *mānasa*, [15] *jaya*, [16] *svastika*, [17] *ananta*, [18] *nitya*, [19] *bhūtāvāsa*, [20] *amogha*, [21] *supratiṣṭha*, [22] *buddhyādhāra*, [23] *guṇākara*, [24] *dhruva* and [25] *paramānanda*. Each one is briefly described (20-324).

VI. पद्मलक्षण *Padmalakṣaṇa* (85 śls.)*

" Concerning the Lotus-Design "

In the centre of the *maṇḍapa* (on the dias), a lotus-design should be made

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* Incomplete : lapses at the beginning and in the middle of the chapter.

—some specific measurements for the central carp of the lotus-design being given (1-23). The petals are composed of a double fish-shaped design (25-33), surrounded by crescent forms and fully enclosed by a circle (34-57). Directions for coloring the interspaces with metallic powders are also given (58-85).

VII. व्यूहभेदलक्षण *Vyūhabhedalakṣaṇa* (173 ślś.)

" Chapter Concerning Various Kinds of Patterns (for drawing ' *Padma* '-*Maṇḍalas*) "

Given the preceding lotus-motif, directions are given in this chapter for using this same motif in larger designs. The plans for such larger designs [*vyūhas*] are described. Where the lotus-motif is to go in a larger design is given (6-40); how the motif is to be enclosed in a square [*pīṭha*] is given (41-62); where openings [*dvāra*] may be made along the sides of the square is given also (63-109). Deities are to be imagined to be present in various parts of the overall design [*vyūha*] (110-173).

VIII. चक्राब्जलक्षण *Cakrābjalakṣaṇa* (213 ślś.)

" Chapter regarding the Disc-like Lotus-*maṇḍala* "

The most celebrated of the lotus-motif *maṇḍalas* is the " *cakrābja* " (1-11). It may be represented in nine different patterns and measurements—the details for which are given interspersed with etymological explanations for the names of the different parts (12-153). How the interspaces are to be colored is given (154-165), followed by instruction of where in the *maṇḍala*-design various deities are to be invoked to reside (166-203). The benefits of worshipping each of these " *cakrābja* " designs are described (204-213). [*Note* : The best of all is the ninth according to Ch. X, below].

IX. मिश्रचक्रलक्षण *Miśracakralakṣaṇa* (165 ślś.)

" Chapter on Miscellaneous Circular Designs "

There are three groups of miscellaneous circular designs, of which only the two better classes are recommended for worship (7-29). Measurements (30-80), special characteristics (81-85), methods of coloring (86-98), and general remarks on invocations to be made (99-122) are then given for the recommended types. Generally speaking, the *maṇḍala*-design is the microcosmic reflection of the macrocosmic reality (123-165).

X. नवपद्मविधानलक्षण *Navapadmavidhānalakṣaṇa* (92-1/2 ślś. [inc.])

" Chapter Concerning the Design of the Nine-lotus Pattern "

Since worship of a particular *maṇḍala* is meditation upon the universe itself, care must be taken to establish in the pattern the proper representations

of the cosmic powers—such as the four *Vyūha*-forms of Aniruddha, Saṁkarṣaṇa, Pradyumna and Vāsudeva; *etc.* Of the nine "*cakrābja*" -*maṇḍala*-designs already given (in Ch. VIII, above), the ultimate one is the ninth variant containing a design of nine lotuses. In this pattern, a different cosmic power [*śakti*] is put in each lotus—the Four *Vyūhas*, Nārāyaṇa, Brahmā, Viṣṇu, Yajñapuruṣa and Vārāhī (1-33) How this ultimate of all *maṇḍalas* is to be undertaken, measured out, colored, *etc.*, is given (34-93a).

XI. वृत्तबिम्बलक्षण *Vṛttabimbalakṣaṇa* (12 ślś. [inc.])

"Chapter on Design of the Outer Disk (of the '*Navapadma*' *Maṇḍala*)"

In the *maṇḍala* here taken up, containing nine lotuses, the best kind will always have the central lotus-motif of the nine predominating over the others by its size—since it alone represents Vāsudeva, and the eight surrounding lotus-motifs contain comparatively lesser powers (1-12).

[*Note*: This chapter seems incomplete in view of the details found in the foregoing chapters].

XII. पञ्चपद्मचक्रबिम्बलक्षण *Pañcapadmacakrabimbalakṣaṇa* (28 ślś.)

"Chapter Concerning the Design of the 'Five-lotus' -*Maṇḍala*"

In the *maṇḍala*-design with five lotus-discs, the central and dominating lotus-motif should be thought of as representing Pradyumna and his attendants. (It is not specified exactly which powers are invoked into the other four lotus-motifs.) Measurements (1-13), coloring (14-18), invocatory *mantras* (19-27), *etc.*, are given, with closing reference (28) to Pradyumna's location.

XIII. सूर्यबिम्बलक्षण *Sūryabimbalakṣaṇa* (13 ślś.)

"Chapter Concerning the 'Sun-Design'".

Given the single lotus-motif, certain alterations can be made to produce the so-called "sun-design"—which is supposed to contain Brahmā (1-13).

XIV. चन्द्रबिम्बलक्षण *Candrabimbalakṣaṇa* (15-1/2 ślś.)

"Chapter Concerning the 'Moon-Design'".

This chapter concerns itself with "moon-design," which differs from the "sun-design" by the fact that it is the same thing cut in half. Nārāyaṇa should be invoked in this halved *maṇḍala*-design (1-16a).

XV. त्रिकोणबिम्बलक्षण *Trikoṇabimbalakṣaṇa* (35 ślś.)

"Chapter Concerning the Triangular Design".

Taking the "moon design" and cutting it with lines, one can get a triangular *maṇḍala*-motif containing smaller triangles—each of which "contains"

minor deities (1-29). This, too, is to be colored (30-32). Brahmā is the presiding deity of this *maṇḍala* (33-35).

XVI. कूर्मबिम्बलक्षण *Kūrmabimbalakṣaṇa* (48 śls.)

"Chapter Concerning Specification for the 'Tortoise Design'".

Just as a lotus-design can be the motif for a *maṇḍala*, so a tortoise-pattern can serve meditational purposes. It is to be placed, however, not on the dias as the others have been but in a particular sector of the north-east corner of the *maṇḍapa*-pavilion. Directions for making the *kūrma*-design are given (1-41), being elaborations of and alterations to the preceding designs already given. Coloring and other instructions are also given for this particular design (42-48).

XVII. शङ्खबिम्बलक्षण *Śaṅkhabimbalakṣaṇa* (45-1/2 śls.)

"Chapter Concerning the Special 'Conch Design'".

Particularly pleasing to the Narasiṁha-aspect of Viṣṇu is the conch-design. The directions for making and the measurements of this design are given (1-40). Coloring, *etc.*, is prescribed, and the finished design should have the presence of Narasiṁha invoked into its centre (41-46a).

XVIII. नवनाभलक्षण *Navanābhalakṣaṇa* (62 śls.)

"Chapter Concerning the 'Nine-lotus Design'".

Yet another design to be placed in the *maṇḍapa*-pavilion for the establishment of the pitcher is the Nine-lotus design. Measurements of and directions for making it are given (1-45), as are specifications for coloring (46-49). When this design is enclosed by nine concentric circled-squares [*pīṭha*] it is called "*navanābha*" or sometimes "*navagarbha*" (50-58). The superior effects of employing the "*navanābha*" in meditation are given (59-62).

XIX. नवनाभार्चन *Navanābhārcana* (140 śls.)

"Worship of the Nine-lotus Cakra"

Efficacy of the worship done through the "*Nine-lotus maṇḍala*" is given (1-20). He who worships the "*navābja*"[1] will get higher knowledge, says Bhagavān. Thereupon Pauṣkara asks to know the rudiments of higher knowledge [*vidyā*] (21-25). Bhagavān gives an outline of the philosophical aspects of *vidyā* (26-47); the elementary principle of the highest concept is sound [*śabda*]. Groups of sounds, or chants, are examined and are demonstrated to be true reflections of ultimate reality; repetition of these brings the believer to a comprehension of their corresponding levels of reality (48-74). Pauṣkara asks if the *mantras* can do this much, what will happen if one turns to "*navābja*"

1 Same as *navanābha*.

-*maṇḍalas* and through them worships the higher realities (*Vyūhas, etc.*) represented in their designs? Bhagavān replies that these meditations will lead the devotee to a higher comprehension of reality consonant with those powers. He gives the details of such worship with *mantras, nyāsa, puṣpa etc.* (75-140).

XX. विष्वक्सेनार्चन *Viṣvaksenārcana* (121 ślS. inc.)

"Worship of the Commander-in-Chief of the Gods".

Bhagavān says that the powerful Commander-in-Chief of the gods, Viṣvaksena, must always be worshipped (1-3). Pauṣkara asks how and Bhagavān outlines the procedure, stating that the same materials offered to the central deity in a *maṇḍala* are always next to be offered to this Viṣvaksena (4-22). An anthropomorphic description of Viṣvaksena is given (23-38); his four subordinate commanders– Gajānana, Jayatsena, Harivaktra, and Kālaprakṛti —are also described (39-50). Then follow some miscellaneous details concerning offerings to be made to these attendants (51-79). *** [A break occurs at this point, and the narrative picks up again in the midst of a discussion on *naivedya*.] *** Food which has been offered to the Lord is not to be eaten or otherwise distributed once it has been offered to Viṣvaksena (80-83). Pauṣkara asks to know more about such articles connected with worship of the Lord as may be unlawful for devotees' use. Bhagavān in reply launches into a lengthy clarification of all types of prohibited articles, activities gestures, offerings, *etc.*, in connection with the Lord's worship with a special emphasis on *naivedya* (84-121).

XXI. परिवारलक्षण *Parivāralakṣaṇa* (23 ślS.)

"Description of (Viṣṇu's) Attendants"

The female attendants [*śakti*] for the great Lord Viṣṇu are listed, headed by Lakṣmī [*sarvasampatpradā Lakṣmī*] and their worship is generally indicated (1-23).

XXII. आधारासनलक्षण *Ādhārāsanalakṣaṇa* (74-1/2 ślS.)

"Chapter on *Ādhāra Śakti* (and other) Modes (of God, as apprehended in the *Sādhaka*'s Mind as he comprehends the Cosmic and Existential Symbolism of the *Maṇḍala*)".

First there are three levels or forms in which the Lord, who is devoid of change, appears,-the basic substratum (*ādhāra*), the universe (*viśva*) and the various *mantras*. (1-3). In the "*ādhāra*"-power God potentializes and provides the basis (*ādhāra*) of all things (7-12); on another level the motif represents symbolically the entire physical universe (*viśva*) of which God is the material cause (13-17); and yet another level is to see the central motif as a pictorial

representation of the source of all sound; the *mantras* and their worship are but mere inflections of this infinite, universal sound (*śabda*) (18-25).

The *ādhāra-śakti* is in two forms, unmanifest and manifest; in the latter, it takes two forms, *Kūrma* (tortoise) which throws out the universe and withdraws it; and the *Śeṣa* or *Ananta*, the Serpent, the receptacle of all the seeds of the universe (4-12). The celestial tree and the milk-ocean representing *rasa* (taste), then *vāk* (sound), *Kāla* (time), the five elements (sky etc.), *buddhi*, *manas*, the unmanifest primordial Matter (*prakṛti*) of which *buddhi* etc. are modifications, (13-29) and the evolution of these are then set forth. Then follow the *kalās* or *Śaktis* of the Lord, *jñāna* (knowledge), *anugraha* etc., these being really infinite (30-36).

After the prescribed contemplation of the above in their places in the lotus-*maṇḍalas*, the *sādhaka* is to resort to the *mantra-śakti* and the contemplations through them. Those who are endowed with knowledge will mentally retrace the evolutes and concentrate on the Lord as the unmanifested basic substratum, others in the Lords evolved and manifested forms (48-51). Thus the Lord comprehends the unmanifest and manifest forms through His manifold *śakti* for *sādhakas* of different levels. (51-61). By Himself the Lord is like a rippleless ocean, of the form of pure consciousness; it is by taking on the manifold *śaktis* that He renders Himself diverse (54-74).

XXIII. आसनदेवतान्यास *Āsanadevatānyāsa* (71 śls.)

" Chapter on Locating the Divine Powers in their Positions "

While the preceding chapter dealt with the esoteric levels of understanding to be conveyed to the *sādhaka*-aspirant by the *maṇḍala*'s central motif, the present chapter turns to a larger design within the *maṇḍala* as a whole, namely, the pericarp-portions of it wherein the presence of *devatās* is supposed to be effected by the chanting of the four *Vedas* (1-71). [*Note*: Not only sound [*śabda*] but time [*kāla*] also is conceived to be comprehended within the cosmic symbolism of the *maṇḍala* (50 ff. ; 42-45)].

XXIV. आधारासनदेवतालक्षण *Ādhārāsanadevatālakṣaṇa* (57 śls).

" Chapter Describing the *Ādhāra*-powers "

In the meditation upon the *maṇḍala*, the *sādhaka*-aspirant must strive to move to cosmic and universal realities which are beyond the symbols themselves. But as a help to move in this direction, certain anthropomorphic conceptions of God's powers may be useful in moving from the *maṇḍala*-design itself to the further levels of reflection. This chapter deals with physical descriptions of some of these personified powers—*e.g.* Caṇḍa (4), Kūrma (22-24), Ananta (25-26), Dharā (28a), Padma (28b-32a), the four *Vedas* (32b-35), the four *Yugas* (36), closing with a further description of their powers (37-57).

XXV. वृत्तिविचार *Vṛttivicāra* (40½ ślς.)

"Discussion of (suitable) Positions"

Whoever, no matter who he is, comes in contact with such *maṇḍalas* as have been discussed—although he understands them but little—will be a better person; and he who masters the intricacies of the *maṇḍalas* and comprehends their mysteries will be incalculably the better person for it (1-6). The *saṃhitā* has so far been assuming that *maṇḍalas* are produced on a grand scale with all ideal conditions present; the remainder of the present chapter turns to the problem of having to maintain worship [*ārādhana*] in places not naturally suited for them. How to rectify an otherwise unsuitable place, by providing all necessary paraphernalia ahead of time, is given (8-27). The gain [*phala*] for a worshipper who does this is given briefly (30-41a).

XXVI. भोगभेद *Bhogabheda* (60 śls.)

"Kinds of Pleasant Offerings"

Just as God and His hosts, by virtue of their recognized presence in the *maṇḍala*, are invoked and honored by other rituals, so He and they are to be given other courtesies. Indeed, the acceptance of God's presence in the *maṇḍala* and worshipping Him there are themselves, the chief delights that can be given Him—and they should be done first (10). Then, secondly, as another way to give delight, there may be successive invocations of the other gods individually (23-24). To all of these deities, thirdly, food (3-5), flowers and incense, *etc.* (13-14), may be given. Then, fourthly, *yāga*-sacrifice may also be performed to their recognized presence in the *maṇḍala* (16-17); and, as a fifth type of pleasant offering to the divine presences in the *maṇḍala*, one may meditate upon them (26-52). The closing *ślokas* (53-60) recommend that the foregoing things be done carefully and completely.

XXVII. श्राद्धाख्यान *Śrāddhākhyāna* (72S½ śls.)

"Chapter on Routine Obligatory Rituals"

The first section of this long and intricately-constructed chapter concerns itself with routine, regular domestic rites which are obligatory [*nityaśrāddha*] (1-146a). Such a regular obligation is the performance of the so-called *śrāddha*-rites to departed ancestors, itself comprised of three parts [*aṅga*]—*homa*-offerings and *bhojana*-feasting (14-92) and a concluding libation [*tarpaṇa*] (93-124). All, whether finally initiated into Pāñcarātra or not, must attend to these *śrāddha*-rites, using the "*dvādaśākṣara*"-*mantra* (or "*aṣṭākṣara*," or "*ṣaḍakṣara*"). Śūdras who are so qualified may use the above *mantras* together with *Praṇava* (*Oṁ*) or use them without *Oṁ*; the same applies to women

observing the proper conduct. In all cases the prescribed *mantras* must be meditated upon properly (123-146a).

A second section of this chapter deals with the occasional or seasonal, but still obligatory, *śrāddha*-rites [*naimittika*] (146b-248a). The proper place, a proper time and a proper recipient are all necessary to perform perfectly the enjoined celebrations (152-200); also, deities are to be invoked for protection of the particular performance (201-214), and *mantras* are to be meditated upon properly (215-248a).

A long digression (248b-431) deals more directly with *mantras*—who is eligible to receive them, how they are to be meditated upon, how used in the worship enjoined on the faithful, what part *nyāsa* plays, *etc.* In terms of the philosophical orientation of this discussion, it may be observed that yogic principles are assumed—for the worshipper through meditation upon the *mantra* and its parts must " become " (as it were) the *mantra* before he undertakes to chant it. Familiar yogic terms are used throughout the discussion.

Returning to the general subject of *naimittika* rites, a detailed discussion of the *śrādaha*-rites are given as these are performed on the eleventh day immediately following the funeral. The rites enjoined at that time are to be performed annually at the death anniversary thereafter. These rites are described step-by-step (432-593).

Then, the third topic of the chapter begins (*śl.* 594 ff.), and concerns itself with the celebration of *śrāddha*-rites according to the prescribed rule that, in addition to the annual death-anniversary celebration, the *śrāddha*-rites must also be repeated at some time during the four months of Viṣṇu's *śayana*. The precise date of this celebration is itself an option—just so it is on the corresponding *tithi*-date of the actual anniversary. The procedures for this " optional " celebrations are detailed, with only a few deviations from the annual rites (594-729a).

XXVIII. हुताशनयोनिविभाग *Hutāśanayonivibhāga* (51 śls)

" A Chapter on the Sources of Fire "

[This chapter, in most manuscripts, is riddled with lapses, so that the printed version also is incomplete. What remains are at least two fragments: one dealing with the importance and proper performance of the *Agnihotra* ritual (4-9a), and another dealing with the sources from which one may properly kindle a sacred fire (10-51)].

XXIX. कुण्डलक्षण *Kuṇḍalakṣaṇa* (165 śls.)

" Details about Fire-pits "

Offerings are efficacious only if offered in the correct kind of fire-pit properly made according to directions given (1-18). Construction details are given about bricks to be used, measurements to be adhered to, ingredients to be used, *etc.* (1 -47), followed by instructions regarding its consecration by performance of *homa* (48-59, *et passim*), *japa* and meditation upon *maṇḍalas* (60-77). The discussion then abruptly turns to another subject apparently unconnected with the foregoing, that is, the preparation of a flag for raising on a pole (79-130), but the chapter returns (131 ff.) to the subject by discussing how to make *sruk* and *sruva* ladles for *kuṇḍas*.

XXX. पवित्रारोह(प)ण *Pavitrāroha'pa'ṇa* (227 śls.)

" The Ceremony of ' Garlanding ' the Deity "

In order that any ritual act be efficacious—as well as to recover lost virtue (purity)—one should see to it that the *pavitrārcha(pa)ṇa*-ceremonies are done (1 ff., 12-28). These celebrations cover a three-day period, and are to start on the tenth day of the fortnight during one part of the year only. They involve immersing a very small image of Viṣṇu in a pot of water on the first day (8-11), followed by repetitions of *mantras* and the invocation of various deities (12-27). *Pavitra*-garlands (of spun thread) (28-33) and *kumbha* pots and *maṇḍala*-designs (34-63) are then prepared. How the small image is to be worshipped (64-67) and bathed (68) is given, along with some details about other first-day celebrations (69-83). The second day (or the eleventh day of the fortnight) is mainly centered around repetitions of the first-day's celebrations (84-110); the observances on the third (or the twelfth day of the fortnight) day are also mainly repetitions (111-138)—although there is then also a dinner which is to be prepared. The petition for this ceremony is given (139-151) as are the benefits of doing it generally (152-194). The chapter ends with a discussion of the qualifications of a *deśika* (= guru = *ācārya* = *sādhaka*) who would be an exemplary performer of this rite. If such a person does the ceremony correctly, the rewards are mentioned (196-220). The last lines (221-227) give favorable times, and places for *pavitrāropaṇa*.

XXXI. लोकधर्म *Lokadharma* (309 śls.)

" Mode of Daily Life "

After the *pavitrāroha(pa)'ṇa*-ceremonies have been taken care of, the small Viṣṇu image is to be allowed to enjoy repose [*śayana*] for a period of four months. How the Lord is to be attended to by the *ācārya* during this period is given (1-23)—along with some injunctions relating to what the ministrants themselves may and may not do during the same period (82 ff.). At the end of two months, after remaining more or less undisturbed in His sleep-like trance

[*yoganidrā*], the deity is gradually attended on more and more as His thoughts return to the world until, finally, He emerges [*utthāna*] altogether from His withdrawn state (24-28). Then, Garuḍa heralds the Supreme God's resumption of His worldly concerns, and, as His messenger, is supposed to take to the faithful the news of God's " return ". The people, at this point, prepare festoons for the streets throughout their village and, after a fast, they repair to the *maṇḍapa* (where the *pavitrāroha*(*pa*)*ṇa* ceremonies had been done four months before) and once again after an interval of four months begin to worship the *maṇḍala* in the routine way with *homas*, *etc.* (29-47). After this a pot of sanctified water is carried in procession from the *maṇḍapa* through the streets and back to where the Viṣṇu image has meanwhile been waiting; thereupon the pot is placed in front of the image, and all the people prostrate themselves before it and the image (48-53). At this point in the text there is a brief digression on the various ways that the fervent devotees may resort to, to circumambulate the shrine of God (*pradakṣiṇā*), by crawling, rolling, etc., each listed with its particular rewards (54-71). The image itself should be worshipped, and brahmins fed; this method of worship is called " *Kaumudīyaka* " and it brings one into God's eternal presence (72-81).

At the end of four months, God is to be roused in a certain way (92-102), and an *abhiṣeka* is prepared and given to Him and all the other gods resident in the *maṇḍala* (102-119). At this time the *yajamāna* who sponsored the *pavitrārohaṇa* ceremonies four months before is allowed to take his ritual bath (120-123). Also at this point the *ācārya* kindles the *agnikārya*-fire, makes the various necessary preliminary offerings into it, and finishes this rite before taking his meal (123-169). What the *ācārya* will have done the faithful must also do daily—and those who do their regular *agnikārya, etc.*, are following the prescribed mode of life (170-199).

Proper offerings to God are then discussed (200-234), as well as the best times for worship (235-257). Fasting [*upavāsa*] is then touched upon as a meritorious act pleasing to God (258-292). The chapter ends with a discussion of the especial importance of worshipping God on the 12th day of each fortnight (293-309).

XXXII. आराधनलोपविचार *Ārādhanalopavicāra* (158-1/2 śls.)

" Discussion Concerning a Break in Routine Worship "

Ideally, a man should worship God daily throughout his life without interruption (1-42). There are two ways to worship God—by performing certain ritual acts, and by meditating upon *mantras*. The *mantras* mentioned and discussed here are " *dvādaśākṣara*, " " *ṣaḍakṣara* " and " *aṣṭākṣara* " (43-83). In either mode of worship, an icon [*bimba*] is needed; and this may be procur-

ed from a number of sources—from family, from teacher, from shops, *etc.* (84-121). Each man must worship according to his means, and in so far as he does so with devotion and with attention to detail, there will be no difference of fruits for a rich man in his elaborate worship and a poor man in his modest modes of worship (122-159a).

XXXIII. तत्त्वसमाख्यान *Tattvasamākhyāna* (173½ śls.)

" The Expounding of the *Tattvas* "

Pauṣkara says he understands well enough how to worship the nine *mūrtis**, but what he asks is the philosophy behind them (1). Before answering, Bhagavān repeats how the *mūrtis*, and in particular the four *Vyūhas*, are to be set in the lotus of the *maṇḍala* and what the expectations of worshipping them thus are (2-86). As for mastery of the *tattvas* [*tattvajaya*], this comes only by mastery over life by means of practical yoga which is aimed at the acquisition of *jñāna*-wisdom (87-130). To this end, certain kinds of knowledge and behavior should be cultivated, other kinds should be eschewed. The kinds of knowledge to be acquired are six: *adhibhūta*, *adhyātma*, *adhidaivata*, *pralaya*, *sṛṣṭi* and *aiśvarya* (145-146)—and in a grasp of these is all knowledge comprehended (131-174a).

XXXIV. धूपघण्टालक्षण *Dhūpaghaṇṭālakṣaṇa* (89 śls.)

" Significance of the Bell and Incense "

Any place where worship is to be undertaken can be purified and cleansed best by means of burning incense and ringing a bell (1-12). There follows a description not only of how the bell [*ghaṇṭā*] is made but also what its mystic shape, size and sound represent. There is close identification of the finished bell with the *maṇḍala* shape-and-size upon which it is to rest and which reflects in a diagrammatic way the ultimate principle of sound, *etc.* (15-56). Similarly, one should be aware of the gods represented in the burning incense as the holder is waved and the rising smoke describes a meaningful disc-like or conch-like shape. Moreover, when the incense is thus burned and waved, the bell should be simultaneously sounded (57-89). †

XXXV. धूपाधारलक्षण *Dhūpādhāralakṣaṇa* (68 śls.)

" Description of the Incense-Holder "

This chapter turns to the holder for burning incense, and describes its constituent parts with their measurements (1-63), and tells when the incense is to be used (64-68).

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* These have not been taken up elaborately as such. Possibly the reference is to a point raised in Ch. XXXII, or, alternatively, in Chs. X, XI or XVIII.

† In contemporary practice, this is done in public (temple) worship; but Tengalais avoid use of the bell in private, domestic worship.

XXXVI. आयतनविचार *Āyatanavicāra* (459·1/2 śls.)

" Discussion of the Places Where God's Presence is Felt "

God's presence at certain places—Mt. Trikūṭa, Mt. Raivataka, Sālagrāma, Sahya Mount, Viṣṇupada, Vyāvarta, Kṛṣṇāśva, the Himālayas (Tuhinācala)..., Hastiśaila located in Satyavrata (= Conjeevaram), Siṁhācala (in Āndhra), *etc.*—has made these places particularly sacred (5-28). People who live in such places will enjoy certain spiritual benefits (29-84). Those who pollute such places incur double sin, but rebirth in the holy vicinity will give them the more opportunity to atone for their former evil ways (85-125).

Given the various names and aspects of God—like the four *Vyūhas*, the ten *avatāras* and names like Keśava, *etc.*—how these are to be distinguished, and how they are separately to be meditated upon is described (126-267a). This is followed by a more detailed description of the all-embracing power [*vyāpti*] of Vāsudeva (267b-289).

The remainder of the chapter amounts to a eulogy of God's omnipresence and omnipotence in this world and all its parts: each holy place [*kṣetra*] has a particular deity connected with it; the relationship between the place and the deity is stated—in some cases specifically, in others more generally (290-460a). For a few examples, in Ujjain, Narasiṁha reigns (323); in Kṛṣṇāśva, Hayagrīva (321); in Citrakūṭa, Rāma (328); in Dvārakā, Kṛṣṇa (330); while in such places as rivers, God in His fish-form reigns (318). Indeed, Bhagavān is to be found everywhere—from the sun's rays and the moonlight, to the fire's flames and the ocean's waves (383).

XXXVII. आयतनविचार *Āyatanavicāra* (64·1/2 śls.)

" Discussion of the Places Where God's Presence is Felt (cont'd.) "

Certain objects—stones, mountains, footprints, *etc.*—by virtue of the respect naturally and traditionally accorded them invest their surroundings with an associated holiness; these objects deserve regular worship [*ārādhana*]. This is to be done just as one worships in a temple—with *mantra*, *tantra*, *etc.* How to do this worship and how it is effective is elaborated in this chapter (1-65a).

XXXVIII. अधिकारनिरूपण *Adhikāranirūpaṇa* (309 śls.)

" Discussion of Investing Holy Power into Objects "

Such holy places as have been discussed are not to be found everywhere. For those not living in a place naturally sanctified by God's presence or by holy objects, Pauṣkara asks how their place can be sanctified. Bhagavān replies (3 ff.) that any place can be *made* holy by invoking holy *mantras* and investing the place, by virtue of the *mantras*, with holy power (3-14). A proper object

[*dravya*] must be used as a medium for invoking the *mantras'* power, and only certain persons are competent to sanctify [*pratiṣṭhā*] such objects (15-46).

Pauṣkara asks about the improper "mixing" of modes of worship, and he is told that anyone who would undertake to worship the Lord must first be properly initiated as a *prapanna* by a qualified master. Any irregularities—whether by overlooking the disqualification of the aspirant, or in the *dīkṣā*-initiation rites, or due to the disqualification of the master—will lead to disastrous results should one attempt to institute worship (47-71).

When an icon is to be made, the materials should be procured and the appropriate artisan—working in wood, stone or metal as the case may be—employed (72-84). In due time, if an icon becomes worn or damaged—except in the case of a broken stone image, in which case an entirely new image must replace it—repair should be undertaken in a certain way and according to certain rules (85-97a). Once an image has been installed and has become identified with God, then the question of replacement or disposal of it—when damaged or worn—becomes much more remote. Even on grounds of economy alone, it is better to repair an image (already installed)—performing *prāyaścitta*-rites appropriate to the occasion—than to replace it. Further, just as a defective icon can affect adversely the effects of *pūjā* so also can other defective elements connected with *pūjā* do the same—for examples, if the *arcaka* falls ill, or if there is an interruption in the liturgy, *etc.* (98-147).

Evil effects that are inevitable due to the above-mentioned defects may be warded off by the chanting of *mantras* and the celebration of *homas* to restore the purity of the affected items—so long as this is done by competent persons (148-169). There follow then instructions how to construct the *mantra*, how properly to employ it in situations when pacification of untoward effects threaten (170-282). The efficacy of *mantras* when pronounced in certain specific time-periods increases, and these specific suspicious periods are mentioned (283-294).

Bhagavān then says that that system [*śāstra*] which deals with the mystic comprehension of the *Vyūhas*, the *mūrtis*, the *vibhavas* and *gaṇas* through the initiation into the *mantras* and all that they signify and recall—that is called "*mantra-siddhānta*" (297). He who comprehends and undertakes practice in accordance with this *mantra* system will have all benefits accrue to him. That system which involves the worship of a concrete idol [*vigraha*] and employs all the devices of worship—hand-gestures, repeated *mantras*, offerings, etc.—that is called "*tantra-siddhānta*" (300). He who practises according to this method gets happiness in this world and emancipation in the next. That system which enjoins yogic concentration on one or two or three or four of the *vyūha*-manifestations with or without their attendant deities—according to the person's

ability—that system is called "*tantrāntara*" (302). These systems collectively may be referred to as "*mūlāgama*" and this in turn has two branches—one called "*siddhānta*" (of the types already mentioned) and the other called "*Pañcarātra*". The "*siddhānta*" involves empirical practice, which practice aims at an acknowledgment of the same ultimate reality that is pointed to in the *Vedas, Itihāsas, Purāṇas* and *Vedāṅgas*. The "*Pañcarātra*" refers to that scripture which by virtue of its benefits outshines the 5-fold knowledge which is found in the systems of *Vedas, Vedānta, Purāṇas, Sāṁkhya* and *Yoga* (303-309) ["*purāṇam vedavedāntaṁ tathānyat sāṅkhyayogajam // pañcaprakāram vijñeyam yatra rātryāyayate 'bjaja / phalotkarṣavaśenaiva pañcarātramiti smṛtam //*"].

XXXIX. आगमनिर्णय *Āgamanirṇaya* (39 śls.)

"The Scope and Authority of the Scriptures"

Pauṣkara wants to know about the authoritativeness of the *āgamas*. Bhagavān says that there are three classes of works according to length—the smallest comprising only a few hundred *ślokas*, the medium-sized ones of only a few thousand *ślokas*, and the largest ones being of ten or more thousands of *ślokas*. A different kind of classification may be based on the *guṇas*—some works being predominantly "sāttvic" in nature, other "rājasic," and still others "tāmasic". Of all the *āgamas* the most ancient [*ādya*] is *Pārameśvara*; the most authoritative [*pramāṇapariśuddha*] is the *Sāttvata*. There are, also, other works—but they follow in the wake of these two (1-19).

Pauṣkara asks to know how the transmission of the *Pārameśvara* was effected. Brahmā, so he is told, having fully understood the nature of God in His forms of Vāsudeva-Saṁkarṣaṇa-Pradyumna-Aniruddha, transmitted this to Nārada and other sages; they in turn broadcast this to the world at large according to their understanding of the teaching and according to the new and different conditions they met while spreading their received teaching (20-39).

XL. भद्रपीठलक्षण *Bhadrapīṭhalakṣaṇa* (108½ śls.)

"A Note on the Pedestal (and the Image On It, and the Building Around It)"

Pauṣkara asks to know how about the construction and consecration of images (1-5). Bhagavān commences by giving some general rules for making icons (6-34). Then in response to further questions posed by Pauṣkara, he turns to the importance of the base or pedestal upon which this icon is to be placed (35-91), and, after this is done, he gives some general observations about the building [*prāsāda*] which houses both the image and its pedestal (92-109a].

XLI. नानाधर्मप्रतिष्ठापन *Nānādharmapratiṣṭhāpana* (220-½ śls.)

"The Many Varieties of Sanctification Ceremonies"

Pauṣkara then asks about the "activation" [*saṁsthāpana*] of the above by infusing into them the power of *mantras* (1). Bhagavān speaks of sanctifying and activating the pedestal first, that process being done by invoking *mantras* and their powers therein as well as by invoking the presence of *devatās* into and around it. This is called "*mantrapratiṣṭhā.*" (2-41). Pauṣkara asks if there are other varieties of *pratiṣṭhā* in addition to the above (42). Bhagavān says there are, one of these being called "*brahmapratiṣṭhā*". This refers to the kind of "establishing" of God's Presence and Power that is done as a brahmin supervises and executes daily *pūjā* in a temple (43-65). Another variety is called "*annapratiṣṭhā*". In this, the food prepared by a temple-*maṭha* is empowered by God's Presence; when it is consumed by the brahmins who frequent the place and thus dispersed among them, so in this manner is God's power and presence "established" at large among His faithful (66-76). Still another variety is called "*jñānapratiṣṭhā*" wherein all scriptures—the Pañcarātra *āgamas*, the *Vedas*, *etc.*—are brought together, bound into a bundle with a black string, placed in a special stone sanctuary and worshipped. In these rites a hole is dug until water is reached, which water is used for purification and for libations; Viṣṇu is invoked to infuse the scriptures as *Jñāna*; and *homa* is performed (77b-142). A further variety is called "*phalamūlānnapratiṣṭhā*". In this, no matter what the edible is, so long as one has sought God's blessing for it, it may be given away to others as a gift. This is a means for distributing God's Holy Power and Presence (143b-159). Still another variety is called "*homapratiṣṭhā*," in which by the ritual employment of holy *mantras* and sanctified offerings into the mystic fire, God's power is concentrated and there tapped (160-188). A final variety named is the direction of God's Power and Presence in the so-called "*gopūjā*". In this, a cow is decorated and worshipped as Viṣṇu in His *Vṛṣākapi*-form. An accompanying stud-bull is let loose, after having been branded as God's own [*vṛṣotsarga*]. Their wanderings are to signify (in part) God's presence abroad in the world at large (189-221a).

[In the descriptions of all the varieties, certain details are given relating to the preparation and execution of the *pratiṣṭhā*-ceremonies to indicate that they are all very elaborate rites, conceived on a grand scale.]

XLII. प्रासादपादप्रतिष्ठा *Prāsādapādapratiṣṭhā* (201½ ślս.)

"Consecration Ceremonies for the Foundation (and other parts) of a Temple"

When a temple is to be built, the site already having been selected, the patron [*kartā*], director [*deśika*] and *śilpin* and others go to the site at an auspicious time all the while chanting *mantras*. A temple-in-miniature [*devālaya*] is provided there, and into a small golden pot filled with water brought

from various holy places the Lord's Presence is invoked as "*Apāṁmūrti.*" After some preliminary ceremonies and petitions to sanctify and purify the area (1-61), a pit is dug until water-level is reached. This is refilled, whereupon cows are made to graze there in order to pack the earth back in place. Only after this may construction begin (62-79).

The size of the building will be in proportion to the size of the icon (72); the doorway may face in whatever direction pleases the patron (73; *cf. adhy.* XLIII: 184-185). Facing the doorway, wherever it is, should be the *yāga-maṇḍapa*: other appointments of the temple are mentioned and briefly discussed —*e.g.*, pillars, *toraṇas*, *etc.* Subsidiary deities are to be assigned their places in and around the temple precincts, and only once the temple is finished do activities begin toward consecrating the structure and its contents (72-108).

Certain materials must be gathered (109-117), and the consecration [*pratiṣṭhā*] of the temple starts by sanctifying the foundations first with *mantras* and water, *etc.* (118-150). Then the party proceeds into the sanctuary and, at the spot that had previously been excavated and refilled (see śls. 62-79, *supra*), a *homa-kuṇḍa*-firepit is constructed, into which are put all kinds of precious offerings, and this is filled up again; on top of this spot the *bhadra-pīṭha* for the icon is to be placed (151-163). Once this is done, then the golden pot from the miniature temple is placed on it, and in addition to Viṣṇu who is already there others of His retinue are also invoked into it (164-191). After this, pictures may be drawn on the walls, and other matters of a tidying-up nature attended to, whereupon the pot is afforded worship and the whole is concluded by a grand feast which is open to all (192-202a).

XLIII. [No title] (205 śls.)

"Concerning Consecration of Images"

Consecration [*pratiṣṭhā*] of various parts of the temple should also be done. The first part of this chapter is exclusively devoted to discussing doorways (and their measurements), the guardian deities of the doorways (and their poses and decorations), and how these are ritullay "established" (1-50). Various *avatāra*-forms of God are then discussed as to their location in the temple, and how they are to be ritually installed (51-70).

"*Pratiṣṭhā*" is said to be that process by which some vital power [*citśakti*] is infused into an object and the unmanifest reality [*avyaktam tattvasaṁgraham*] is concentrated there (76-77). While the central image is meant to contain the essence of the cosmic reality, the surrounding apartments of the temple—the various *aṅgas* of the temple as well as the many smaller sanctuaries dedicated to lesser deities—are also meant to reflect microcosmically the rest of total reality.

Even the upper parts of the temple-structure reflect symbolically the upper-worlds (71-118).

Then there comes a section regarding repairs of a temple—spoken of mainly in terms of the rewards which accrue to those who undertake and support such repairs—with, however, a few details concerning procedures (119-147). Repairs of damages which come to the temple and its contents are next treated (148-183), whereupon some other miscellaneous counsels are given (*e. g.*, the directions which a temple may face, and the rewards that each direction gives—184-185). The chapter breaks off while discussing the merits of building and consecrating a temple to the Lord (190-205).

CRITICAL NOTES :

This work presents some tantalizing data which suggest that further research is called for by scholars in the field of Pāñcarātra studies. The printed text is by no means a critical edition. In view of the position of authority this work maintains in the canonical corpus, it would seem that a fresh critical edition is desirable.

In its present state, the text is incomplete. In addition to serious lapses throughout (in Chs. 6, 11, 28, 29 and especially in 20), the present edition breaks off in the forty-third chapter in the midst of a discussion. Further, both an abrupt beginning and a suggestive reference in the ninth chapter to interlocutors not up to that point conventionally introduced, indicate that some chapters are missing. So, internal evidence suggests that terminal chapters as well as some opening chapters may yet be added to what is already there. External evidence supports this contention: a work called *Pūjāsaṁgraha* (MT. 2856—*Telugu* leaf) quotes from three chapters of a "*Pauṣkara-saṃhitā*" of the *Pāñcarātrāgama*—none of which chapters are found in the present version, but one of which (called "*varṣabindupalanaprāyaścitta*") may very well be Ch. 44 of our text.

Beyond these considerations is yet another : one is puzzled that a text with such comparatively limited scope as this work reveals in its present state could ever have ascended to its position of highest authority. Even a superficial comparison with the contents of the much more catholic *Sāttvata* and *Jayākhya* "Gems" makes one presume that the *Pauṣkara*, too, must once have embraced a wider variety of subject-matter than it now includes. It must be that either considerable matter has yet to be relocated in dispersed traditions, or else that for some curious reason the piecemeal treatment itself reveals something essential about the original tradition. If this latter is true, the emphasis on *maṇḍalas* (Chs. 1-25), to the exclusion of other subjects normally found in other

saṃhitā-texts, is both significant and unique.* But if we take to heart the classification of *saṃhitās* given in Ch. 39 of *Pauṣkara-saṃhitā*—that there is one group of works each comprising over 10,000 *ślokas* another group in which each work is a few thousand *ślokas* in length, and a third group of shorter works—then it is possible that originally this work may have been one of those extending to 10,000 *ślokas* or more. Were this to be the case, and the original contained chapters on other subjects to balance the present focus on *maṇḍala* lore, then we can readily understand its elevation to the status of one of the "Three Gems".

However, speculations like these must be supported by actual, preserved texts. These have yet to be found. Perhaps the vast secondary literature of the Pāñcarātra school—collections on various topics from primary texts, and treating of *pūjā*, *prāyaścitta*, *utsava*, *etc.*—will yield some such materials. Until these come to light, however, the puzzle will still remain as to how this work achieved its highly revered status.

Due to the status afforded this work, we may assume that it is datable in an early period. Just how early it may be cannot be settled until a firm basis for dating all the *saṃhitā*-texts of the canon can be evolved. In regard to dating the *Pauṣkara-saṃhitā*, however, one need not be tempted by the mention of the "*Pārameśvara*" (XXXIX: 18) and by the reference to a presumed library of written *āgama*-texts (XLI: 77b-143a) to assign it to too late a period; the first of these allusions, at least, may very well be a later interpolation. Indeed, one is led to suspect that the whole section from XXXVIII: 295 through XXXIX: 39 is an interpolation.

Among the many items of especial interest to students of Pañcarātra thought and its development, the following may be noted: as in other "earlier" texts like the *Sāttvata*, the ultimate principle at work in the universe is *śabda* (see Chs. 19, 22 and 34); the position of Lakṣmī here indicates that she is not conceived of as co-equal to the Lord but is seen as chief among the attendant deities (Ch. 21); the *mūrti*-forms alluded to here (Ch. 33) seem to be nine in number; and throughout the *Vyūha*-modes are mentioned, reflecting that this concept is integral to the theological perspective.

Several manuscript recensions are available for critical comparison (see *The New Catalogus Catalogorum*); however, the Śaivite works called "*Pauṣkara Tantra*" and "*Pauṣkarāgama*" should not be confused with the present *Pāñcarātrāgama* text.

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* In this regard see the editor's article "The 'Three Gems' of the *Pāñcarātrāgama* Canon—An Appraisal" in *Vimarśa* (Kendriya Sanskrit Vidyapeetha, Tirupati), Vol. I.

RARE:

(a) *Bṛhad-Brahma-saṃhitā*, Tirupati, Srivenkateswara Press, 1909. 276 pp. [*Telugu* script].

(b) *Bṛhad-Brahma-saṃhitā*, Banaras, 1909. [*Devanāgarī* script].

(c) *Bṛhad-Brahma-saṃhitā*, Poona, Ānandāśrama Press (A.S.S. No. 68), 1912. [*Devanāgarī* script].

Introductory Remarks

This is a relatively long work and is probably, a late addition to the Pāñcarātra corpus. In fact, this title as such is not named in any of the canonical lists, * nor is it quoted by any authorities in the Pāñcarātra school, early or late. It is, none-the-less, a highly rewarding text to study, and is set apart from much of the literature not only for its learned expositions of Vaiṣṇava theology but also for its detailed discussions of practical matters of concern to the Śrī-vaiṣṇava community. Occasionally, too, one encounters high-flown poetic descriptions (*e.g.*, II: i: 22ff. on Durgā, Viṣṇu's Śakti) that add to the literary quality of the work.

It is, in fact, in the course of some of the practical discussions that we come upon hints regarding its origin and, in turn, clues for its dating. Judging from such things as the methods enjoined for preparing the *śrīcūrṇa* and applying the *puṇḍra*-marks (III: x: 95, 130-131), the prohibition of the performance of *śrāddha*-rites on *ekādaśī*-day (IV: iv: 135), the position and status accorded to Śrī (*passim*, but esp. IV: v: 15), the emphasis on "faith" in favor of "works" (III: vi: *passim*, IV: vii: *passim*)—and a number of other details—it appears that this work is probably the product of the Teṅgalai sect. This fact accepted would alone place the date of this text well into the post-Rāmānuja period. Certain other considerations‡ might cause us to bring it even nearer our

* It may be of some interest to note that *Viṣṇu-saṃhitā* (*q.v.*) I: 25-30 *passim* mentions a "*Brahma-saṃhitā*" divided into 4 *pāda*-sections and containing thirty-two chapters. Although in addition to the descriptive similarity to the present text, *Bṛhad-Brahma-saṃhitā* refers to itself once (IV: x: 73b) as "*Brahma-saṃhitā*," this may or may not be the same work as our current *Bṛhad-Brahma-saṃhitā*. However, if it is, it would certainly provide some helpful evidence in assigning a "late" date to *Viṣṇu Saṃhitā*.

‡ Rāmānuja is mentioned (II: vii: 71); Rādhā-worship seems an accepted phenomenon (II; iv: 171-182; II: vi: 13-51) *etc*. As for the section (II: vii: 71) containing the so-

own times. Indeed, Schrader (*op. cit.*, p. 17) calls the *Bṛhad-brahma-saṃhitā* "..a recent work." It may be that the allusion in IV.x.69 to a brahmin of the Ātreya clan is a covert reference by the author to himself.

Be that as it may, there are a number of passages concerning aspects of Viśiṣṭādvaita philosophy that appear to be better thought out and more finely articulated in this work than anywhere else in the *saṃhitā*-literature of the *Pāñcarātrāgama*. Notably missing from this work, however, are the chapters usually found in the normal *saṃhitā*-texts having to do with temple-oriented concerns (*e. g.*, temple construction, their decoration, maintenance, and the institution of on-going worship cycles there). The *Bṛhad-brahma-saṃhitā* seems, rather, to be a layman's manual, presenting for ordinary Teṅgalai Śri-vaiṣṇavas a resume of their community's faith and practice.

The four major sections (*pāda*) may generally be summarized as follows: I, on initiation into the uses and potencies of *mantras* (with long digressions on the desirability of wearing the *cakra*-brand as the outward symbol of one's inner faith); II, visionary chapters describing the Cosmos, Worlds, *Earth, India, Bṛndāvana, Kṛṣṇa and the devout worshipper—thus affording the devotee a cosmic context within which he can see himself; III, on eschatology and Vaiṣṇava communal ethics (including more on wearing the *cakra*-brand, here in imitation of Viṣṇu Himself); and IV, on individul behavior and discipline. In all, these four sections of the *Bṛhad-brahma-saṃhitā* contain 40 chapters. The framework dialogue is between Brahmā and some sages, but within this structure are presented Śrī's and also Nārāyaṇa's instructions to Brahmā as well as at least two rather lengthy stories-within-stories. The total number of *ślokas* in this work is well over 4600, no doubt one of the reasons why the attribute "*bṛhad*" has become part of its title.†

DESCRIPTION OF CONTENTS

FIRST SECTION

I संप्रदायप्रवृत्तिकथन *Sampradāyapravṛttikathana* (75 śls.)

"Chapter on the Origin of the Tradition"

The scene is atop Mandara Mountain where Brahmā is seated in contemplation. He is visited there by Nārada and other sages, who ask him to clear their

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called "prophecy" of Rāmānuja, even if this were disregarded as a later interpolation, as J. N. D. Farquhar suggests (in *Outlines of the Religious Literature of India*, p. 246), the language and the philosophical discussions found elsewhere would still point to a post-Rāmānuja period.

* These passages describing the tortures of the damned out-Dante Dante's "Inferno".

† It may be worth noting that in IV: x: 70 it is said that a synonym for this text's title is "*Kṛṣṇātreyī-saṃhitā*."

various doubts (1-7). Brahmā begins by saying that while he sits in contemplation he is reciting a *mantra* devoted to the True Source and Creator of the world who is none other than Viṣṇu served by Śrī and Bhūmi. The reason why he himself is meditating upon this *mantra* on the Lord's Name is the hope that he will eventually penetrate its secret meaning (8-20). He adds that one who understands this *mantra's* meaning fulfills all things, for practising this meditation is better than reading books, worshipping, doing penance, *etc.* Further, such meditation on the Lord can be done anywhere at any time (21-37). Brahmā recounts how it came about, long before the creation of this world was accomplished, that he was instructed by the Lord and Ramā (=Śrī) concerning the constitution of the cosmos and all its parts. He recounts how Śrī described Viṣṇu's body as comprising the three types of souls (*Jīva*)—*sattva*, *rajas* and *tamas*. The description is only sketchily done by Śrī, who then suggests that more details be supplied by Viṣṇu, particularly about such matters as He *śrīvatsa* and *kaustubha* marks as well as about her own being (38-75).

II. सुदर्शनगीता *Sudarśanagītā* (123 ślś.)

"The Praise of the Sudarśana-discus"

The Lord Nārāyaṇa Himself then begins to narrate how, as Creator of all things animate and inanimate, the world and its creatures and parts came from Him; as well, He speaks of the different types of being—from deities to demons—their qualities and their final destinies (1-20). But he says He prefers to keep to Himself the secrets of the *kaustubha*, *cakra* and *śaṅkha* marks—but admits that these are in fact devotees who now are in union with Him in His Body. Those who, like the Lord Himself, wear these symbols of devotion on their arms, will get salvation (21-33). Nārāyaṇa expands by saying that in a former age, after He had created the world, "*Ajā*" (*cf. māyā*) turned the faces of the created beings from God, whereupon Śaṅkha and Cakra performed penance. As a result of their penance Nārāyaṇa promised that henceforth they will be used by Him to save men even if they have no *jñāna*-insight or if they omit *japa* and *yoga*: those who bear the *cakra*-mark on their arms will get salvation [*paramā gati*] (34-67). A section on the *sudarśana-cakra*-mark—its cosmic symbolism, its use by the gods, its protective strength, *etc.*—follows (68-108) before the chapter returns to other symbols of the Lord. After a brief hymn (111-119) to *cakra* [*sudarśana*], the chapter closes with the observation that even Śrī Herself, by the Lord's orders, wears the symbols of *śaṅkha* and *cakra* on her arms and that she takes it upon herself to tell others to do likewise (109-123).

III. सुदर्शनगीता *Sudarśanagītā* (96 ślś.)

"In Praise of the Sudarśana-discus (cont'd)"

[*n. b.*-rearranged order for expository clarity]

At the request of Śrī, Lord Nārāyaṇa tells the story of the brahmin sage Śrīvatsa who lived in the former age. He had studied the Sāṁkhya, but he still longed to know about God, whereupon God as Puruṣa appeared to him (39-49) telling him to try *yoga* as a technique. Śrīvatsa did so, and just like God Himself—but on a smaller scale—succeeded in creating a region wherein he lived happily. But all of a sudden for no apparent reason this region was destroyed (50-88). Then a heavenly voice came to him telling him to go to *Drāviḍa* country and there seek God by devotion [*bhakti*] (89-96). In this Drāviḍa country there was a king, Viṣṇudharma, who had won widespread fame as a devotee performing penance to Viṣṇu; Śrīvatsa went to him (1-35).

IV. सुदर्शनगीतायां श्रीवात्स्यचरिते रहस्योपदेशः

Sudarśanagītāyam śrīvātsyacarite rahasyopadeśaḥ (55 śls.)

"The Secret Doctrine taught in the Story of Śrīvatsa in the Sudarśanagītā (Cont'd)"

Śrīvatsa and Viṣṇudharma are transported together, by the power of Śrīvatsa's *yoga*, to the hermitage of Nārāyaṇa—where at the sight of Nārāyaṇa they both are overcome. There follows a description and eulogy of Nārāyaṇa (1-18). At this point Nārāyaṇa speaks, and describes Himself as eternal and omnipotent, omnipresent, creator of all, *etc.* [Note: In the course of this, the relation of man to God and the body and soul is described in terms appropriate to Viśiṣṭādvaita philosophy.] The chapter closes with the counsel that those who meditate on the relation of *jīva* and *paramātman* will attain God's presence (*paramātmānamabhyeti*) (19-55).

V. तापसंस्कारकथन *Tāpasaṃskārakathana* (114 śls.)

"Rules for the Branding Rite"

Nārāyaṇa then goes on to say that of all the people who follow the rules laid down in the *Vedas*, only one in a thousand tries to get *mokṣa*—and even that isolated individual needs the help of a guide who can still his mind and calm his senses. For such a guide one should seek an *ācārya* who will give him the branding rite and initiation into the *mantras* along with certain *Vedic* hymns (1-5). The rites in which the branding is to be done are described as ones in which the aspirant has as his main object to get his body purified (*dehaśuddhi*), rites in the course of which he gives himself over to God (*śaraṇāgati*), has the *ācārya* pray for his acceptance by the God and Goddess, and wherein he receives the holy brand of Viṣṇu's marks (6-42).

Then the greatness of the *tāpa*-brands are emphasized as two lengthy stories are related to show how even Viṣṇu Himself recognizes as His own those who worship Him and wear His marks, and condemns those who do not—

Hariśarmā of Bṛndāvana and Somaśarmā of Utkala respectively (43-99). The *cakra*-mark is further praised by pointing out how it purifies the servants, the out-houses, the firewood, the food, corpses, *etc.*—everything! (100-114)

VI. अष्टाक्षरमाहात्म्य *Aṣṭākṣaramāhātmya* (108 ślṣ)

" Eulogy of the Eight-Syllable (*Mantra*) "

This chapter continues (*cf.* ch. IV, above) Nārāyaṇa's narration to Śrīvatsa and Viṣṇudharma and turns to an analysis and eulogy of the eight-syllable " *aṣṭākṣara-mantra*. First the " *praṇava* "-syllable of *OM* is analyzed, the three letters representing the three *guṇas*; the trinity of God, Goddess and Jīva; *etc.* (1-55). Then the element " *namaḥ* " is treated (56-63), whereupon He turns to " *Nārāyaṇāya* " and its meaning (" the destination [*ayana*] of all *jīvas* [*Nārās*] ") (64-85). Finally, He counsels *japa*-repetition of the *mantra* and tells that, by doing this repetition at certain times and in certain ways, various " prayogic " effects can be achieved (86-108).

VII. परमधर्मकथन *Paramadharmakathana* (110 śls)

" The Chapter on the Supreme Way "

The chapter opens as Nārada names some other *mantras* useful to know—some dozen in all (1-9). He then recounts how the gods came into being through His own power, how the world is ruled by " *Vaiṣṇavadharma* " and how people observe this *dharma* by worshipping Him. Everything in the world, except Viṣṇu Himself, is the product of *māyā* (*māyākāryam*) and is finite (*anitya*) (10-26). He then goes on to distinguish among those who worship Him—the " *vaiṣṇavas* " (28-32), " *ekāntins* " (33-39) and " *paramaikāntins* " (40-50). Then he mentions several earthly and heavenly places where such " *paramaikāntins* " are to be found—and to such places those desirous of salvation may resort. Further remarks are made regarding locations where those who are devoted to Him may be found; but His own realm is unlike any of these (51-92).

Thereupon Śrīvatsa is advised to seek *dīkṣā*-initiation under a preceptor and receive the " *aṣṭākṣara* " (*mantrarāja*)—and " *dvaya* "-*mantras* as well as the " *carama-śloka* "; as also is the king Viṣṇudharma (93-109). They go to do so, and while bathing in a lake near Badarī they see a dark personage approach. This figure advises them to sing a couple of hymns, and, as they continue their task, while washing, they see (in the water?) a host of divine worshippers of the Lord all of whom resemble Viṣṇu Himself. The two ask the host of worshippers who they are (104-110).

VIII. महालक्ष्मीसमाराधन *Mahālakṣmīsamārādhana* (128 śls.)

" The Worship of the Goddess Lakṣmī "

The figures tell the two that they, having (once?) associated with other faithful followers of Viṣṇu and having also (once?) undergone *dīkṣā*-initiation themselves (now?) serve the Lord in the roles as trees, as providers to Him of flowers, as playgrounds where He will resort, as musical instruments to accompany His praises, as musicians, as dancers, as ankle-bells, as birds, as bees, as swans, *etc.*—and that they all sing His praises by continually repeating the "*Puruṣasūkta*" and the "*Śrīsūkta*" hymns (1-18). Only those, they caution, who have the brands and the knowledge of these two *mantras* can effect success in their pursuit of Viṣṇu (19). The central part of the chapter is an exposition by the figures concerning the two hymns—which turn out to be forms of Viṣṇu and Śrī respectively (20-54). The remainder of the chapter deals with a special liturgy given in honor of Lakṣmī during October-November, or January-February, or April-May—on a Friday occurring between the eighth and twelfth day of the fortnight—with instructions on how to draw the necessary "*navāṃbuja*"-*maṇḍala* used in it, the steps in the *pūjā*, the recitations of the "*Śrīsūkta*", *etc.* (55-128).

IX. महालक्ष्मीसमाराधन *Mahālakṣmīsamārādhana* (82 śls.)

"The Worship of the Goddess Lakṣmī (Cont'd)"

Annually in *Bhādrapada*-month (September-October), from the eighth day of the bright fortnight to the eighth day of the dark fortnight, there is a festival in honor of Lakṣmī. On each of the succeeding sixteen days, one of Her forms along with its corresponding spouse, is especially singled out for honor—and these forms are listed in turn (1-27). The seventeenth day is to be devoted to Mahālakṣmī, who is described as the One who is worshipped not for gain but solely to please Her (28-69a). Some details for this culminating worship on the seventeenth day are given (69b-82).

X. महालक्ष्मीव्रत *Mahālakṣmīvrata* (55½ śls.)

"Special Practices in honor of the Goddess Lakṣmī"

Further details of the preceding culminating worship of Lakṣmī are given to the preparations for the *abhiṣeka*-drenching that is part of the liturgy (1-21) and which is followed by offerings of *dhūpa*-incense, *dīpa*-lights, *etc.*, and a vigil through the night (22-24). Another type of special practice (*vrata*) tha can be undertaken in honor of Lakṣmī is named "*vārṣikī*"-*pūjā* (25-37). A eulogy addressed to Lakṣmī is part of this (38-44), and it requires also 16 *homas*, *etc.* (45-49). The rewards of worshipping Lakṣmī thus are given (50-56a).

XI. श्रीसूक्ताराधन *Śrīsūktārādhana* (55½ śls.)

"Worship with the *Śrīsūkta* (-*Mantra*)"

Here instructions are given for preparing pots of sanctified water which are to be poured by the *ācārya*—saying "May your sins go away!"—over the *śiṣya's* head. The *śiṣya*-aspirant petitions the protection of Lakṣmī (1-11). This "*mantrābhiṣeka*"-bath affords all kinds of potencies to all sorts and conditions of persons (12-20a).

The elaborate "*prabodhayātrā*"-awakening ceremonies for the Goddess are then described. After a brief period these ceremonies are followed by the celebration of Her birthday festival—and general directions for doing which are given (20b-50), along with the rewards for seeing that all is carefully done (51-56a).

XII. पुरुषसूक्ताराधनविधि *Puruṣasūktārādhanavidhi* (117½ ślś.)

"Rules for Worship employing the *Puruṣasūkta* (*-Mantra*)"

Those who wish to make use of the "*puruṣasūkta*"-*mantra* in a special kind of worship must make certain preparations (1-11), including contemplating the Lord's Being in a particular way (12-39), interior purifications (40-51) and bathing (52-53). The actual worship follows a prescribed routine both before and after entering the temple, but the central part consists of taking each of the 18 syllables of the "*puruṣasūkta*"-*mantra* and offering it to various parts of the icon's body*(54-71). *Yāga* follows, after which a eulogy is addressed to Him (72-79).

All forms of the Lord—even His *śālagrāma* form—may be worshipped in this special way: this is a commendable and potent way for *ekāntins* to worship (80-93—including a description of the Lord in terms of the "*puruṣasūkta*" and the repeated recitations of this *Sūkta*, the *Viṣṇusahasranāma* and the *Śrīsūkta* as forms of worship). For, God is everywhere and always to be discerned as present; hence He is to be worshipped appropriately and with devotion by one who would enjoy the generous rewards for such piety (94-118a). So ends the story told to the bathers by the figures [*cf.* ch. VII].

XIII. पुरुषसूक्ताराधनविधि *Puruṣasūktārādhanavidhi* (232 ślś.)

"Worship using the *Puruṣasūkta* (*-Mantra*)"

Śrīvatsa and Viṣṇudharma approach Viṣṇu (once again?) and ask him now to give them the "*mantrarāja*," the "*dvava*"-*mantra* and the "*carama-śloka*." ** Upon hearing this request, He thinks upon the *Sudarśana*-discus and the conch—and He thereupon marks His two devotees with these. Any person who is marked by these signs deserves praise (1-21). If even those who serve such persons gain merit, how much greater is the merit and honor of a "*paramaikāntin*"

* *Note*: Some of the directions seem to be missing from the text between 70a-70b.

** *Cf.* VII: 109, above.

who has received His marks in such a *dīkṣā*-ceremony (22-37) : Then the narrative states that Viṣṇu thought of the twelve gods—Keśava, *et. al.*—and immediately they appeared before Him with their consorts. He ordered these deities then to assume their places in the bodies of the two initiates in the form of *puṇḍra*-marks—and thus to sanctify those bodies and always to represent His own presence, thus to purge His faithful from all pollution (38-59).

A description follows of each of the twelve gods, where they (as *puṇḍra*-marks) go on the body, of the twelve consorts and where they (as *puṇḍra*-marks) go, and how all these are to be contemplated (60-77).

How the One Viṣṇu becomes many is then discussed in terms of His creative energies during Pure Creation and Impure Creation, and how during the stages of this process He enters into everything. Thus, since He is in all things, He can also manifest Himself as Keśava, *et. al.* (78-154—in this discussion much that is essential to the Pāñcarātra world-view is summarised).

All the preceding exposition was in support of the practice of wearing the *puṇḍra*-mark, as well as to show that various other practices enjoined upon the faithful have an ideologically strong base. It should be noted that the preceding discussion, and in the following lines (155-198) more particularly, there is much attention given to the four-*Vyūhas*.

Nārāyaṇa then proffers advice to Śrīvatsa and Viṣṇudharma concerning the honor to be given to "*paramaikāntins*"—those whose duties include recitation of the "*mantrarāja*", *etc.* (199-209). Thereupon the two, Śrīvatsa and Viṣṇudharma respectively, fixed their minds on the mole and on the breast-jewel of Viṣṇu. The narrative then states that when the deluge came they each became one with the objects of their concentration—so that both now live in the very body of Viṣṇu (210-218). Nārāyaṇa is then reported to stress how His grace and concern always answers to the faith of His devotees; yet he reminds all that their faith must also always be demonstrated in various ways (219-232).

SECOND SECTION

I. [no title] (93 ślś.)

" The Chapter Containing the Wondrous Visions "

The *ṛṣis* question Brahmā now about the Vaiṣṇava way of life. In response to this question Brahmā launches into an intricate answer covering several chapters. In this present chapter, He goes back to first things (*kāraṇasvarūpa*) and reviews His own origin, describing how He grew from the navel of Viṣṇu and was there instructed by Durgā (Lakṣmī) and shown (22 ff.) by her the miraculous banyan tree with crores of leaves on each of which " Viṣṇu-

Padmanābha " reclines (1-32). Some descriptive details of the tree are given (33-48), whereupon the vision of the single tree is replaced by thousands of trees just like it (49 ff.).

The effect of this new vision of the myriad cosmic trees is to make Brahmā despair ever to know the infinite greatness of the Lord. He petitions Durgā (Lakṣmī) herself to continue to enlighten him. Thereupon Brahmā is endowed with two *śakti*-powers to help him comprehend the mysteries of creation—one whereby he himself is enabled to see through the mysteries, another whereby he is empowered to speak of it to others. What he sees and he seems to want to tell is of the comprehensive view of Viṣṇu working with Lakṣmī. In so far as others are led to this same comprehensive view they will attain salvation (67-93).

II. विष्णुस्वरूपकथन *Viṣṇusvarūpakathana* (98½ śls.)

" Chapter regarding Viṣṇu's Real Form "

Brahmā relates now what he learned about the nature of Brahman (Nārāyaṇa). The qualities and attributes usually associated with the Ultimate Reality are then listed and discussed (1-30). The world, the *jīva*, the *guṇas*, *etc.*, are all intimately related to this Ultimate Reality, yet they are shown to be distinct from it (31-54). [For the most part the discussion on the latter part of the chapter turns to the rational, sub-rational and transrational ways of approaching the Ultimate Reality—both with its qualities considered and in an unqualified mode (55-87).] It is stated that " *paramaikāntins* " must worship Brahman with intelligence and see its qualities and features either as Nārāyaṇa, Brahmā, Viṣṇu or Maheśa. Only by doing so will they rise to some kind of identity with Him (88-99a).

III. लोकाख्यान *Lokākhyāna* (88 śls.)

" The Worlds Above and Below "

Brahmā tells in this chapter what the seven nether regions are like in terms of the suffering souls who reside there, the colors associated with these places, the vegetation and resorts, *etc.* (1-34). Saṅkarṣaṇa in the form of Śiva will at the end of the age destroy these worlds and the whole of creation by spewing forth the venom of Ādiśeṣa, upon whom the entire system rests (35-38). As for the sinners, they have their special place which is governed over by Yama —and their tortures are minutely catalogued (39-51). Who are the sinners? They are catalogued in detail, and include perjurers, arsonists, murderers, *etc.*, as well as brahmins who sell certain kinds of commodities, and others who live by avocations other than those of their respective caste, *et. al.* (52-88).

IV. वृन्दावनवर्णन *Bṛndāvanavarṇana* (182 śls.)

" A Description of *Bṛndāvana* "

This turns to a description of the earthly regions—its seven islands, the seven oceans, the mountains, rivers, trees, gardens, *etc.* (1-42).* *Indraloka, Agniloka, Tejovatī etc.*, on the slopes of Mt. Meru, are described (43-45); the heavenly rivers are also named (46-48), along with the descriptions of the meritorious beings who deserve to live along those banks in ideal societal forms (59-68a). Then follows a description of India (*Bhāratavarṣa*)—the place (*karmaloka*) where one may undertake action leading to *mokṣa*—its seven mountains, its inhabitants, holy places, rivers, *etc.* (68b-92). The discussion moves thereupon to Bṛndāvana—its merits, its saintly inhabitants, the legend of Bṛndā, the advent of Kṛṣṇa there, and the virtues of living there (93-170). The chapter closes with a mystical definition of *gopī* and a brief recapitulation of the relation of Kṛṣṇa to the Lord and of the wives to the Lord's consorts (171-182).

V. वृन्दावनचरिते युगलाराधनकथन

Bṛndāvanacarite Yugalārādhanakathana (99 śls.)

" Chapter Concerning the Worship of the Divine Couple in Bṛndāvana "

Brahmā recounts what the Lord told Lakṣmī about the " *dvaya* "-*mantra* (6-55), the " *śaraṇāgati* "-*mantra* (56-68) and the *stotra* used to praise Him and His *Līlā*-consort in Bṛndāvana. After the *mantras* have been discussed, Śrī interrupts with a question concerning " *bhāgavatadharma* ". She is told that branding is necessary, as is the procedure of *prapatti*. Further, the *guru*'s role and position in these activities is emphasized, as are the merits of other devotees. The state of mind to be sought is complete dependence on Kṛṣṇa, *etc.* (69-99).

VI. मन्त्रद्वयाराधननिरूपण *Mantradvayārādhananirūpaṇa* (78 śls.)

" A Discussion Concerning Worship with the ' *Twin* '-*Mantras* "

Continuing from the preceding chapter, the " *dvaya* "-*mantra* may be employed in worship by using a *maṇḍala*, and instructions are given for constructing the design, meditating on it and upon the *mantra, etc.* (1-12). As part of this worship, the " *Rādhikānāmastavarāja* "-*stotra* (13-51a) is to be used, as is the " *Kṛṣṇanāmaśata* "-*stotra* (51b-76a). Both of these *stotras* are given eulogies for their virtues (51b-54a), (76b-78).

VII. लोकनिरूपण *Lokanirūpaṇa* (151 śls.)

" Regarding the World "

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* cf. *Pādma-saṃhitā* " jñā " IX-XII.

The first part of this chapter (1-88) deals with four places—Bṛndāvana in Mathurā, Ayodhyā in Kosala, Śrīrangam and Veṅkaṭādri in Draviḍa Country "where I live" (60) and Dvārakā island. The preceding descriptions contain some very significant digressions, most notable of which are the sections on Rāma (2-59), and the allusions made to Rāmānuja and Śaṭhakopa (71a).

The second section of the chapter returns to the theme of cosmography, turning to the other six upper worlds—*bhuvarloka, suvarloka, maholoka, janoloka, tapoloka,* and *satyaloka.* The measurements, inhabitants, the breezes, the rivers, *etc.*, of these are given—*satyaloka* being the place where Viṣṇu and His retinue live (89-127). The whole is covered by an "*aṇḍabhitti*"-shell, and beyond the limits of this cosmic egg there are many other "*aṇḍa*"-worlds; and all of these are contained within the Body of Nārāyaṇa Whose extent is beyond calculation. His magnificence and presence are described (128-151).

THIRD SECTION

I. गोलोकवर्णन *Golokavarṇana* (207 śls.)

"A Description of *Goloka*"

Brahmā asks Nārāyaṇa to describe the place where the devotees of the Lord will go (1-3). Nārāyaṇa points out that this realm is beyond the fourteen worlds, beyond their "shells" of *prakṛti*, beyond light, beyond darkness, beyond the reaches and claims of mundane life—a realm reached only by *bhakti.* It is a realm of no return, on the far side of the River Virajā (4-43). In this "beyond" is the region known as "*tripādvibhūti*," which is endless, pure, effulgent with the Eternal Being, and where dwell the *Vyūhas*; even farther within the region is "*vibhavaloka*" where Vāsudeva Himself is (44-49). Within this heavenly region is to be found the celestial city of Ayodhyā, where Nārāyaṇa in the form of Rāma and Sītā and others dwell (50-120a); further, a celestial Mathurā is also to be found, with Bṛndāvana and Gokula in the vicinity also. In this place Kṛṣṇa sports eternally (120b-156). This entire region contains the various *avatāras* of the Lord; but His pleasure is to be there in company with His cowherding *gopīs* where, as a faithful shepherd, He watches over the cows which are His created worlds (157-207).

II. ऊर्ध्वलोकवर्णन *Ūrdhvalokavarṇana* (151 śls.)

"Regarding the Upper Regions"

As a means of keeping in mind the "*goloka*"-regions just described, there are corresponding mundane symbols which may be used—and this chapter commences by describing the one used for recalling Bṛndāvana.

In the middle of this symbolic representation of Bṛndāvana is Kṛṣṇa's (Govinda's) "*yoga-pīṭha*" which is to be imagined as in the form of an octagonal

maṇḍapa. And in the center of this, the Lord Himself dwells on an eight-petalled lotus surrounded by numerous female deities (1-46). Also there are others in His entourage there, adding to His happiness. Those who can draw a *maṇḍala*-design symbolizing this mundane aspect of *Goloka* with Bṛndāvana in it, and those who worship it while meditating upon all the divine inhabitants, will go directly to *Goloka* (47-53, 57-61). Further, those who imitate the divine sports and serenading of Bṛndāvana will also achieve eternal life in *Goloka* (54-56).

In *Goloka*, in their assigned places, will be found Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha with their consorts and attendants (65-77).

The remainder of the chapter turns to the realms which are increasingly sublime, and describes those aspects of deity which are to be found there—Vaikuṇṭha (79-95), Viṣṇuloka (96-110a), Śvetadvīpa (110b-135) and the Milk Ocean (136-151).

III. अर्चिरादिकथन *Arcirādikathana* (66 ślś.)

" Chapter concerning the Bright Path (to Salvation at Viṣṇu's Feet) "

Nārāyaṇa undertakes to describe the kind of person qualified morally and intellectually to come to His abode by way of the " bright path " (1-17). When exactly a man dies has some effect upon his destiny; if he dies at an auspicious time it is cause for celebration (18-27). Then the " path " itself is described, and the experiences the man has along the way are also indicated. Finally, the " *ekāntin* " reaches the jewel-decorated golden land of *Viṣṇuloka* (28-66).

IV. मणिमण्डपसमीपप्राप्ति *Maṇimaṇḍapasamīpaprāpti* (66 śls.)

" Approaching the Gem-studded Apartment (of Viṣṇu) "

Once the released soul reaches *Viṣṇuloka*, he bathes there and cleanses away even his subtle body, becoming four-armed and radiant like Viṣṇu Himself (1-8). Continuing on his way, meeting and greeting all kinds of sublime beings, he is met by maidens who lead him to a carriage [*vimāna*] in which he is taken by some men in all comfort to his destination. During the trip (36 ff.) he is given the highest honor of all—he is coronated like a king into the status of a " *dāsa* " of the Lord (9-44). And also, during the trip, he looks out and sees suspended in mid-air many golden *stūpīs*. Finally, arriving at the beautiful temple of God, he enters its breathtakingly beautiful precincts and finds a royal welcome awaiting him in which he is given all honors (45-64). Thereupon he is led to and left in the many-pillared apartment of the Lord Himself (65-66).

V. मुक्तिमण्डपदर्शन *Muktimaṇḍapadarśana* (43 śls.)

" The Vision of the Abode of Release "

The bulk of this chapter* is devoted to a description of the great pavilion in which the Lord abides—its special features, its furnishings, its luxurious fragrances and entertainments, its eternal inhabitants who live there in rapturous devotion to the Master, *etc.* (1-31). The closing *ślokas* turn to certain philosophical reflections in the form of metaphorical comparisons applied to the spiritual life; and also certain miscellaneous details are mentioned (that no one there exceeds the age of sixteen, that all services of devotion are zealously undertaken by the devotees there, *etc.*) (32-43).

VI. [No title] (63½ śls.)

This chapter turns first to a description of the feelings of joy and bliss of the person who comes into God's presence (1-9a), near the great *siṁhāsana*-throne (9b-14). There, Lakṣmī introduces the *bhakta* to the Lord, whereupon the devotee has the honor to fall at His Feet and worship Him. In turn he himself is honored by the Lord's retinue as a long-awaited guest (15-24). The Lord then permits his devotee to sit on His lap, where they discuss together their new "*śeṣa-śeṣin*"-relationship, *etc.* The *bhakta* is then permitted to express his regret at having dallied so long and through so many lives before coming to the Lord (25-38). Thereupon, asked how he finally made his way there through all difficulties, the *bhakta* alludes to the "irresistible grace" (*nirhetukadayā*: 41) and the strength this gave him to come to the Lord as His slave (39-47).

Viṣṇu then, speaking to Brahmā directly, assures that what He has related is the destiny not only of all His faithful but also of Brahmā himself at the end of the age (48-49).

(Returning to the heavenly scene) Lakṣmī wipes the tears of joy away from the newly youthful devotee, and assures him that he is now in his Father's House where he may eternally serve Him (50-56).

Viṣṇu, again, speaking to Brahmā, says this is all He can tell him at present except that His heavenly mansion is reserved only for "*ekāntins*" not for *yogins* and *karmins*. And Brahmā, in turn, says to the sages that they, if they want to appear as "*ekāntins*," must brand themselves with the *cakra* and *śaṅkha*, *etc.* (57-64).

VII. सदाचारनिरूपण *Sadācāranirūpaṇa* (211 śls.)

"Concerning Behavior"

The sages thank Brahmā for relating all that he has told them so far, but now they ask to know what is the secret behavior by which they please the Lord.

* Note : In this chapter, a new meter is taken up, the *vasantatilakā*.

Brahmā then says he will list and discuss the duties of a Vaiṣṇava—what should be avoided and what must be cultivated. The aim is to promote Viṣṇu's pleasure toward us, on the one hand, and, on the other hand, to avoid sin (1-27). Then he commences to elaborate by turning to the daily routines from getting up in the morning to going to bed at night (28-211), including the morning toilet, the *snāna*-bath, some of the duties of morning meditation, *etc.*—up to a discussion of the "*Gāyatrī*"-hymn to be used (193-211).

VIII. भद्रासनाख्यान *Bhadrāsanākhyāna* (151 śls.)

"Chapter (ending with) the Story of King Bhadrāsana".

Brahmā continues from where the last chapter ended and here goes on to talk about some of the philosophical justifications for employing the "*Gāyatrī*" and other *mantras* (1-59). Also, the story of King Bhadrāsana, a Śiva-worshipper, is told (to illustrate—later—the propriety and desirability of worshipping Viṣṇu) (60-151).

IX. परमात्मतत्त्वनिरूपण *Paramātmatattvanirūpaṇa* (130 śls.)

"Concerning the Reality of the *Paramātman*"

Continuing the story of King Bhadrāsana, it is pointed out that so long as he did penance in honor of Śiva he grew old and continued unsatisfied until Śiva himself advised the King to worship Nārāyaṇa in order to gain final *mokṣa* (1-56). Persuaded to move his allegiance to Nārāyaṇa from Śiva by arguments advanced by none other than Śiva himself (including some apologetic arguments *vs.* the Śaivāgama works and teachings—see śl. 100), the King decides to go to Vaikuṇṭha to seek out the Lord Viṣṇu after having taken *Vaiṣṇavadīkṣā* (57-127). Whoever does like this King—says Brahmā—will also get *mokṣa* as the fruit of his faith (128-130).

X. [No title] (202½ ślś.)

Although his listeners wish to hear the *Śiva-Gītā* with which Śiva persuaded the King to turn to Viṣṇu, Brahmā prefers to finish telling them first the daily routines of a Vaiṣṇava [as he was doing in ch. VII]. The first section of his remarks are devoted to the rules which one should follow in doing the *tarpaṇa*-memorial rites—the point here being that *tulasī*-leaf is to be used (in place of the normative sesame grains), and that the 3 *vyūhas* are to be identified with the *Vasus, Rudras* and *Ādityas* (1-48). These rites done, one should move to the place of worship [*yāgamaṇḍapa*] (62) and there honor God with *mantra*-recitation and certain offerings (49-72) prior* to the careful application of his *ūrdhvapuṇḍra*-mark.

* The chronology of this is wrong. Perhaps ślokas 63-70 may be taken as an inadvertant interpolation.

There are three things of prime importance for a Vaiṣṇava to do, says Brahmā, and these are (1) to wear the *puṇḍra*-mark at all times, (2) to fast on *ekādaśi*-day each fortnight, and (3) to show warmth and devotion to others of God's faithful followers. Then, in the remainder of the chapter (to 203a), he elaborates on the way the *puṇḍra*-mark is to be worn—not only on the forehead but on the body as well—and how to apply the *puṇḍra* with appropriate ritual.*

FOURTH SECTION

I. भूतशुद्धिकथन *Bhūtaśuddhikathana* (120 ślś.)

" Concerning Purifications of the Elements "

The sages ask Brahmā how to do mental worship, liturgical rites, observe certain festivals and holidays in honor of Viṣṇu. He tells them the method of and order for doing mental worship (*antaryāga*)—starting out by citing the means by which one attempts to purify one's body, emphasizing the role of interior branding (*antastāpa*) and the appropriate " *mantranyāsa* "-exercises to accompany the concentration on these brand-marks (3-15). Further, " *bhūtaśuddhi* "-purifications must be done by inner contemplation and yogic concentrations upon the source and destiny of the various mundane and spiritual elements. These undertakings are explained in some technical detail so that the body of the aspirant may become a kind of *maṇḍala*-locus of all elements—thus bringing all elements into focus for immediate control (16-90). These things accomplished, then " *ātmaśuddhi* " should be attempted, despite the difficulties (perceived by the sages listening to Brahma's directions) posed by the apparent difference between *jīva* and *brahman* (91-120).

II. भगवत्परिचर्याप्रकार *Bhagavatparicaryāprakāra* (177½ ślś.)

" Method of Doing Service to God "

Next, Brahmā describes the method of " *dhyānayoga*, " which may be done once the aspirant is purified. This is a yogic discipline whereby one imagines the Lord enthroned upon the infinite expanses of His Supports right in the cavities of one's own body (1-35). Thus one may begin doing mental *pūjā* to this Presence (36-50a), moving as a next step into actual liturgical worship. Overt worship is a necessary adjunct for men living out the sins of previous births. This is to be done according to the methods " previously mentioned " [*sic*] for *Sūrya-pūjā* (52)—with *maṇḍala* being provided, *gurupūjā*, *dvāradevatāpūjā*, preparation of vessels needed, *mudrās*, *nyāsa*, offerings to Viṣṇu and to Śrī and others, *etc.* (50b-156). This is concluded with a prayer and certain terminal rituals (157-178a).

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* The text makes clear that the work is written from the point of view of the Teṅgalais who have the 3-stroked " Y " mark, with red—rather than yellow—in the interspace.

III. वह्नियोग *Vahniyoga* (137 śls.)

" The Discipline of Worshipping God in the Fire "

Brahmā offers to tell now how to worship God in the fire. This is to be done only after *pūjā* is completed. How to make the *kuṇḍa*-firepit (1-46) and to consecrate it for use with 18 *saṁskāra*s (47-55) is given. Then the performance of the *yoga* itself is outlined (56-118a, 130-136).

This is to be done especially at particular times (118b-129). When done correctly, this fire-worship brings great spiritual rewards (137).

IV. श्राद्धविधान *Śrāddhavidhāna* (143 śls.)

" Rules regarding *Śrāddha*-performance "

The sages ask how a Vaiṣṇava is to do *pitṛ-yāga*, what the *pitṛ*s are like, and what are the rewards for attending to them with devotion. Further, they ask, are worldly people also to do this? (1-2). He tells them that *pitṛs* are like Hari of the Four Forms. As for the rest, he tells them what Nārāyaṇa Himself once told Nārada—namely, that He Himself is the father, as well as the other ancestors male and female, honored in the rites (3-24); moreover, that the *pitṛ*s are just like *deva*s and hence should be so honored (25-26). "*Ekāntin*s" are those who knowingly worship *Nārāyaṇa* as " Father " and the ancestors as " Nārāyaṇa " (27-50). Brahmā then points out that this is why one offers food first to the Lord and then immediately to the *pitṛ*s (51-53).

Then, turning to the *śrāddha*-rites and to those done only on special occasions, he tells about those who are qualified to be invited to serve as the proxy-*pitṛs* at the *pitṛ-yāga* (54-66). He reminds the listening sages of the necessity to maintain the *pitṛ-yāgas* without lapse throughout their lives (69-72).

As for the other times when *śrāddha*-rites may additionally be done, these are listed: *e.g.*, at eclipses, at the time of taking newly harvested food [? *navānnaprāśana*], at holy rivers, at pilgrimage spots, at consecration rites, *etc.* (73-81).

The various steps to be followed in the elaborate special *śrāddha*-rites are then outlined (82-125). Further reasons and/or occasions for performing *śrāddha*-rites are given (126-132), and the observation is made that the rules for specific procedures may differ from one authority to another (133). The *pitṛs* are highly pleased by the way Vaiṣṇavas do *śrāddha* (134-143).

V. एकादशीमाहात्म्य *Ekādaśīmāhātmya* (135 śls.)

" Eulogy of *Ekādaśī*-observances "

Brahmā proposes to tell the sages the virtues of observing the " *ekādaśī* " vows (1). He relates what the Lord once told Śrī about *japa*, *vrata*, *tapas*, and

the *samāśraya* appropriate for the "*ekādaśī*" commemorations—the *japa* being of the "*aṣṭākṣara*" *mantra*, the *vrata* being the one designated for "*ekādaśī*" day, the *tapas* being happiness, and the *samāśraya* being the resort to Lakṣmī Herself (2-15). The "*ekādaśī*"-*vrata* is for three days, and the details of this *vrata* are given along with some of the rewards that accrue to those who observe the various parts on each of the three days throughout his life (16-135). [It may be noted that a good deal of attention and interest concentrates also upon "*dvādaśī*"-day observances in this recital—particularly those "*dvādaśī*" days connected with *śayana* etc., the *śayanī*, *bodhinī*, *parivartinī* and the *mārgaśirṣa Śukla Ekādaśī* sacred to Varāha-incarnation. (75 ff.)].

VI. तत्त्वनिश्चय *Tattvaniścaya* (120 śls.)

"Decision about God"

The story is told of how Bhadrabāhu and Gautama became *bhāgavatas* through the teachings of Śiva. The story concerns how Śiva recounted the creation of the world. In this recapitulation the final cause is said to be Nārāyaṇa [while the process is implied to be according to the Sāṅkhya system's analysis]. Brahmā is the demi-urge who directly created all things we see. But the giver of *mokṣa*, of the Vedas, *etc.* is none other than Nārāyaṇa; those who know Him will be saved. As for the relation of man to Him, it is as close as bubbles are to water (76). Without Him we can do nothing; but with *bhakti* toward Him, He will help us achieve our salvation (1-95). He, the transcendent One, is always with man to aid him—as, for example, through His *avatāra*-forms. But He comes even more closely and intimately to man, as He dwells in individuals, as He makes His presence felt among the collective souls, and as He activates the intellect of man. There are three places or abodes (*pada*/*sthāna*) of God (96-102).

VII. भक्तिनिरूपण *Bhaktinirūpaṇa* (112 śls)

"Concerning *Bhakti*"

A fourth place where God is known is in His Highest State (*paramapada*) —and this realm may be approached through *karma*-rituals, *jñāna*-wisdom and *upāsana*-contemplation, especially if these ways are undertaken for the glory of God (1-5). If one does *karma*-rituals with understanding, this will lead to God; but if done without comprehension, this will lead only to rebirth (6-18). Likewise, when making the *jñāna*-effort, one should be firm in his resolve (19-29). The beginning of the *upāsana*-way is to cultivate the vision of God's presence, succeeding in which one experiences nothing but *bhakti*—hence *upāsana* is nothing other than *bhakti*. The finer points of this latter process are discussed (30-51), before turning to the actual method for commencing the process—which turns out to be *yoga* in eight steps (52-74).

For the few fortunate souls—the "*paramaikāntins*"—there is no need for the "works" just discussed because God sees them without their efforts (*nirhetukakṛpā*) (75-77). The "*paramaikāntins*" are further described (78-112), stressing the fact that they are thus by God's grace only.

VIII. ब्रह्मविचार *Brahmavicāra* (126 śls.)

"Discussion concerning *Brahman*"

This chapter continues the teaching by Śiva to Bhadrabāhu and Gautama, turning to a discussion on the nature of *Brahman* (1-126).*

IX. [No title] (92 śls.)

This continues the lines drawn in the preceding chapter and describes the nature of *Brahman* in terms of *satya, jñāna* and *ananta* (2-34); and as *nimitta-kāraṇa* and *upādānakāraṇa* (35-78); and as *cit, acit* and *Īśvara* (79-92).†

X. तत्त्वनिश्चय *Tattvaniścaya* (77 śls.)

Continuing the foregoing discussion, the term "*viśiṣṭādvaita*" is justified (1-8), the problem of the relation of individual souls to God is discussed along with a typology of souls (9-42) and the relation of the soul to the body (43-49). The instruction ends as the King and Gautama both leave their families and commitments and become *bhāgavatas* (50-53).

Then Brahmā—continuing his own discussion with the sages—eulogizes and recommends a similar turn to the *Vaiṣṇavasiddhānta*, and urges the sages also to teach about taking resort at the Lord's feet as an "*ekāntin*" (54-69).

What has been said will be known as "*Kṛṣṇātreyī*" in due course because a brahmin descended from the *Kṛṣṇātri-gotra* will teach it and make it famous. Its contents are secret, and very beneficial (70-74).

Some sages remain after the others have all undergone *dīkṣā* and left, and one of these sages is called Hārita. He is one who spread a condensation of this teaching to others (in a *Hārita saṃhitā*?) (75). The work closes with a salutation to Nārāyaṇa (76-77).

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* Due to the sophisticated nature of the chapter it cannot be condensed. It is a pithy statement of the *Viśiṣṭādvaita* position, and its points are definitely post-Śaṅkara (see śls. 87-88) and possibly post-Rāmānuja (see śls. 92-93). Of the philosophical passages in the *Pāñcarātrāgama* works this seems to be one of the most well thought-out and carefully formulated on this particular problem of the nature of God.

† Again condensation is not possible, but it is even clearer here than in the preceding chapter that the words bear a striking resemblance to those used by Rāmānuja in his *Bhāṣya*.

CRITICAL NOTES—

It must yet be established to what degree this work is dependent upon other major Śrī-vaiṣṇava documents, such as Rāmānuja's *Śrī-bhāṣya* (or *vice versa*). There are some peculiar injunctions made in the text in regard to practical matters; to know more precisely when, where and by whom this was written would help to explain these otherwise perplexing passages. One such passage, however, may be cleared up by simply assuming an interpolation has inadvertently slipped into the text : in III : x : 49 *ff.*, the text presently has the worshipper putting on his *puṇḍra*-mark only after *tarpaṇa*-rites have been finished—a rule that would be contrary to both practice and to rules found elsewhere. Excising *śls.* 63-70 neatly solves the problem. It may well be that the text contains other such interpolations that can with equal ease be detected, thus clearing up doubts raised elsewhere in the text.

Some of the passages from sections II and III giving imaginative eschatological description would interest a student of world literature on eschatology and apocalyptic visions.

As in the cases of *Agastya-saṃhitā* (*q.v.*) and of *Īśvara-saṃhitā* (*q.v.*) so here also there are to be distinguished two texts—both products of the Pāñcarātra school—with identical titles. We shall take up the printed text first. It is a four-chapter devotional piece on *prapatti*. Because of its focus on only one aspect of Pāñcarātra life it is atypical of the *genre* that is usually given over to encyclopaedic treatments of a broad scope of pious activities; hence we refer to it as the secondary text, *Bhāradvāja-saṃhitā*II. Then we shall turn to a short document, an unpublished manuscript tradition, that is more typical—albeit in truncated form—of Pāñcarātra works. It may alternatively be called "*Bhāradvāja-Kaṇva-saṃhitā*" or simply "*Bhāradvāja-saṃhitā*I.

भारद्वाजसंहिता² BHĀRADVĀJA-SAṂHITĀ II

[Index Code: BDVJ²]

AVAILABLE:

(*a*) *Bhāradvāja-saṃhitā*, Mysore, Sadvidyā Press, 1894. [*Telugu* script.]

(*b*) *Bhāradvāja-saṃhitā*, edited by Khamaraja Srikrishna, Bombay, 1905. [*Devanāgarī* script.]

(*c*) *Bhāradvāja-saṃhitā*, Madras, Ānanda Press, 1912. [*Devanāgarī* script.]

(*d*) *Bhāradvāja-saṃhitā*, edited by Pañcanadīya Vedānta Govindācārya Miśra with a Hindi commentary by the editor, Calcutta, 1922. [*Devanāgarī* script.]

Introductory Notes:

This is a short (400 *ślokas*) inspirational work of four chapters devoted to outlining and eulogizing the behavior of a pious Śrī-vaiṣṇava devotee. It has probably been circulated—and widely circulated, if the number of editions is any indication—as a layman's manual. In it *prapatti*, both as an attitude and as a liturgical sacrament, is given marked attention.

There is no doubt that it is the product of the Pāñcarātra school,* although it is obviously from a period well after Rāmānuja's time. A suggestion is made

* The word "*Pāñcarātra*" occurs in I: 25 of the commentary, III: 40, 42 and 45 of the main text, and again in the commentary, III: 7.

in the opening lines that this work may once have formed part of a larger, more comprehensive text. But there is no proof that the work was ever essentially other than what we now have.

There are, apparently, many commentaries that accompany it, and it appears that some of these bear the marks of either Teṅgalai or Vaḍagalai sectarian interpretations. Our condensation is based upon the 1922 Calcutta edition.

DESCRIPTION OF CONTENTS

I. [no title] (100 ślś.)

" A Discussion of '*Prapatti*', Good Behavior and How Sin is Removed ".

The sages, having heard the eternal benefits of *prapatti*,* ask Bharadvāja to tell them what are the means by which mankind gains through it eternal equanimity [*siddhi*]. He replies by saying that the practice of *prapatti* is extolled in all the *śāstras*—Vedas, Vedānta, Dharma and Pāñcarātra; and without it neither knowledge nor action will bear fruit (1-6). He defines "*prapatti*" as a total dependence on a means of action offered to God knowing that the desired object can be attained in no other way (7-11). Any person at any time and place, regardless of his profession or caste, may offer himself to God—so long as he does so with faith, resolve, confidence, petitioning, helplessness and surrender. The effect of offering oneself in this way is certain—no matter who the *prapanna* is (12-20).

There are three kinds of *prapatti*—one being the display of the external symbols of branding, being under a *guru*, serving God, *etc.*; a second being the continued confession of a *mantra* as directed by a *guru*; and the third being a combination of the foregoing two plus a mental surrendering to God. Within each of these three types there are sub-types as well; but all must be done with the help of a *guru*. Even the halt, the lame, the dumb, the deaf, the fool—anyone can do *prapatti* with the help of a *guru* so long as he has faith (21-38). The qualities of the *ācārya* are listed, as are the qualifications of a *śiṣya*, with remarks indicating that the *prapatti*-sacrament must be administered in a certain way by a special (re-?)interpretation of the eight-syllable *mantra* (39-70 *et. passim*).

The next section deals with the proper mode of general conduct [*vṛtti*] to be followed by a *prapanna*, doing which will wipe away all sins. Generally, six habits must be perennially manifested: doing the proper duties, avoiding proscribed things, being always careful, maintaining devotion, showing the twelve

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* Could it be that these chapters on *prapatti*, now forming an independent work, were once part of a larger, more comprehensive text ?

marks on the body, and helping other Vaiṣṇavas—and the finer points of each of these six are alluded to (71-100).

[The commentary of this chapter is also 100 *ślokas* in length. Nothing new is introduced there. Rather, the major points of the main text are somewhat more subtly elaborated—*prapatti* is praised, habits are further eulogized, *prapannas* are classified according to "*Ekāntin*," "*Paramaikāntin*," *etc.*]

II [no title] (100 śls.)

"The Procedure for and the Symbolism of '*Pañcasaṁskāras*'"

*** [All but one *śloka* of this second chapter's text is lost.*] The opening verse proposes that something should be said about the distinctive qualities [*aṅga*] of a *prapanna*, what stands in the way of these qualities being realized.

[The commentary takes up the following subjects: the *pañcasaṁskāras*—*tāpa* (3-15), *puṇḍra* (16-27), *nāma* (28-34), *mantra* (35-47), *yāga* (48-53)—each one done on different auspicious days (in any order?), or according to other options (54); the appropriate *pūjās* that accompany the *pañcasaṁskāra*-rites; and the symbolism and potency of the overall rite along with rectifying measures to be taken in case something is done incorrectly (55-100)]

III. [no title] (100 śls.)

"The *Prapanna*'s Way of Life"

For steadfastness in his new life, the *prapanna* should adhere to certain rules and vows after his *prapatti*-initiation—and all such observances should be done in the spirit of an offering to Nārāyaṇa. These holy habits include: worshipping daily, honoring Vaiṣṇava brahmins, saying grace before meals [*prāṇāhuti*], attending to all dietary rules, keeping up divine studies. If the *prapanna* perseveres in these habits with the correct penitential attitude, he fulfils all requirements of *tapas*, *dāna*, *yajña*, and *prāyaścitta* (1-33). The enlightened reverence [*dṛṣṭi*] to be demonstrated in performing one's regular routines as a *prapanna* is emphasized (34-45), with special mention of one's comprehension of the Pāñcarātra doctrinal system:

parasya brahmaṇastasya vidyā vyūhādisaṁsthitiḥ /
jñānaṁ kriyāḥ samastāśca yogaṁ cātra phalāni ca // (III: 42)

Further, more obvious manifestations of a God-intoxicated *bhakta* are discussed (46-58), followed by a section discussing the symbolic brands, cosmetic marks, *etc.*, which should be worn by each devout Vaiṣṇava (59-81). The

* Presumably also of 100 *ślokas*, if the commentary on it is any indication.

closing portion of this chapter recommends that a *prapanna* who would manifest holy ways always acts with respect and courtesy toward other Vaiṣṇavas—especially in regard to his own *ācārya* (82-100).

[The commentary on this chapter is also 100 *ślokas* and, for the most part, follows the text by expanding on the same ideas. It is more confessional, to be sure, and more didactic in tone but also more humane. The " *Ekāntin* " is further, and more clearly discussed ; *prapatti* (= " *samarpitabhara,* " " *nyāsa* ") is further extolled ; following exclusively one or another of the *siddhāntas* is clearly enjoined ; the duties simply enjoined in the corresponding main text are here reasonably explained and in most cases simplified. Most interesting perhaps in this section are some implicit theological motifs that are open to argument even in Vaiṣṇava circles—*i.e.*, that God sometimes presses a man into His service in order to make him sin to fulfil His Will (30 f.) ; that *prapatti* is so powerful in its effect that even the post-*prapatti* sins will be forgiven the *prapanna* (40 f.) ; *prapatti* may never be used as a means (*upāya*) toward an end (80) ; *etc.*]

IV. [no title] (100 śls.)

" Things a *Prapanna* should Avoid "

The *prapanna* has as his main object in life the service of God ; therefore he must do nothing that will displease Him. To this end, the devotee must endeavour everywhere and always to maintain holy habits (1-16), must avoid entertaining unorthodox ideas about faith (17-26), must resist threats to his regular religious routines (27-35), must desist from spoiling his *puṇḍra*-marks (36-56), and finally must take care not to sacrifice such gains as he may have made in his religious life by careless lapses (57-79). Almost all of these preceding rules are given in negative terms—" don't do this "—" don't do that. " The chapter ends with a listing of the benefits to be realized by the true *prapanna.*

[The commentary on this chapter is 98 *ślokas* in length. For the most part it extolls the virtues already mentioned in the text's chapters ; but the noteworthy way in which this is done is by comparing *prapatti* (= *nikṣepa*) poetically to other well-known activities and ideas. The major metaphor employed concerns the figure of a tree—rooted, branching, growing, flowering, *etc.* (7-25, 26-35, 36-46, 47-98) ; passing reference is also made to the image of a river (3-4) and to a *yāga*-sacrifice (5-6).]

CRITICAL NOTES—

There are, in addition to the four printed editions, a number of manuscript versions of this work readily available (*e.g.*, Adyar *ms.* 28.M.24, Adyar *ms.*

34.E.24, MD. 5331, MD. 19039). These are of varying lengths according to the bulk of the commentaries. The arrangement of the chapters is not the same in all versions, but in no case do we find the section (ch. II in our condensation) that gives in full the practical details for administering the *pañcasaṁskāra*-sacramental rites. It appears to be "lost."

भारद्वाजसंहिता¹ — *BHĀRADVĀJA-SAṂHITĀ*¹

[Index Code: BDVJ¹]

Not published: *available in ms. only*: Adyar *ms.* 10.i.18, 10 *adhyāyas* [*Devanāgarī*/paper] ; MGOML R. 1343 (c), 11 *adhyāyas* [*Grantha*/paper]; MGOML R. 1839 (c), 11 *adhyāyas* [*Telugu*/leaf]; Tirupati Oriental Library *ms.* 3762 [*Grantha*/leaf]; and others.

Introductory Remarks

A work that is more typical of the *genre* of *Pāñcarātrāgama* literature—also called *Bhāradvāja-saṃhitā*—is found in manuscript. It is divided into ten or more chapters and comprises some 230 *ślokas* as it is currently found. It is mainly concerned with providing a temple, once it is built, with properly consecrated icons—although all the chapters are brief and afford no more than a cursory review of salient features of *prāsāda*, *pratiṣṭhā* and *pūjā*-routines.

However, the work has another interest for us in its two opening chapters. In the first chapter a list of canonical titles is given—supposedly, but not actually naming "108" titles. The list, reproduced in an *Addendum*, below, is almost identical to that found in the *Kapiñjala-saṃhitā* (*q.v.*). In the second chapter is found an interesting attempt to give a definition of "*Pāñcarātra.*" It is different from what is found elsewhere—see Index entry under '*Pāñcarātra*'—basing the definition on a *pūjā* performed successfully on five nights by Brahmā, Śiva, Indra, Nāga and some ṛṣis.. It may be worth comparing these five names to the five sections of the *Sanatkumāra-saṃhitā* (*q.v.*).

The narrative framework is a dialogue between Kaṇva and Bharadvāja.

DESCRIPTION OF CONTENTS—

"*Bharadvāja-Kaṇva-Saṁvāda*"

I. [no title] (21-1/2 śls.)

"The Transmission of the Teaching"

Kaṇva, coming to Mount Meru, approaches the sage Bharadvāja who is renowned for his knowledge in Vedas and Vedāṅgas and for his knowledge of the real nature of the soul. Kaṇva, although he knows already the four Vedas and various *śāstras*, asks to know in detail about the Pāñcarātra system which, he has heard, came directly from the mouth of Viṣṇu. Bharadvāja says that what he will now impart came to him from Sanatkumāra at Badarī; he offers then to give the gist of that other's teaching. He begins by saying that for each *tantra* there is a different *ācārya*, and so each *tantra* goes by its *ācārya*'s name (1-8a). He then gives the " 108 " names by which the various works go (8b-22a—see *Addendum*, below for the list of titles).

II. [no title] (13-1/2 śls.)

" The Origin of the Pāñcarātra System "

Kaṇva asks about the origin of the Pāñcarātra system. Bharadvāja tells the following story: in *Kṛtayuga*-times the demon Somaka [*v.l.* Hemaka, Dānava] stole the Vedas and all creation was in turmoil because creatures no longer knew how to perform their ritual obligations. A delegation, led by Brahmā, then approached Viṣṇu asking Him to do what He could to return the Vedas to them; but even He was helpless unless the creatures of the world repeated the "*aṣṭākṣara*"-*mantra* to make Him strong enough to conquer the demon. This they did over a period of five nights with firm resolve; thereby Viṣṇu waxed stronger, killed the demon and returned the Vedas to the gods.

The order of the *pūjā* by which Viṣṇu was made strong was on the first night [*Brahmarātra*] Brahmā led the worship; on the second, Śiva [*Śivarātra*]; on the third night, Indra [*Indrarātra*]; on the fourth, Nāga [*Nāgarātra*]; and on the fifth ṛṣis led it [*Ṛṣirātra*]. This is how the " *Pāñcarātra* " originated.

III. [no title] (26 śls.)

" Concerning the Construction of a Temple "

Kaṇva asks to know what the system has to say about all matters from " plowing " [*karṣaṇa*] to " installation " [*pratiṣṭhā*]. Bharadvāja agrees to tell him this, and says that the very first thing a person [*kartā*, here, apparently, referring to one who will be a *yajamāna* for a temple] should do is to select an outstanding *ācārya* to be his preceptor. Then, in addition, he should find a Vaiṣṇava brahmin and some other *ṛtviks*. Thereupon he should take a ritual bath with his *ācārya* and the *ṛtviks* and, next day in the center of the village, he should attend to *śaṅkusthāpana*-activities and *vāstupūjā*-rites. Next a *kalyāṇa-maṇḍapa* should be erected in front of the Viṣṇu temple—and this should have four entrances. To this, a Viṣṇu icon, prepared according to *śāstraic* injunctions, should be brought. In addition, a *yāga-maṇḍapa* containing a *vedikā*—altar

should be provided. In the center of the *kalyāṇa-maṇḍapa* two fire-pits (one with *nābhi* and *yoni* called "*cakrakuṇḍa*," the other circular and called "*garuḍa kuṇḍa*") will be built. The "*cakrakuṇḍa*" will be used for *homas, etc.*, connected with marriage-festivals; the "*garuḍakuṇḍa*" will be used for sacrificial purposes connected with *pratiṣṭhā*-ceremonies.

These things having been done, the *kartā*-aspirant should attend to the construction of the *dhvajastambha*-flagstaff. A few general directions for doing this are given.

Thereupon Bharadvāja turns to the order of rites to be followed for installing Hari in the temple. The icons of the Lord and His consorts, Śrī and Bhū, are to be ritually placed there at a certain auspicious time [the instructions given in the short narrative of this chapter are at best piecemeal].

IV जलाधिवासानुक्रमणिका *Jalādhivāsānukramaṇikā* (38-1/2 śls.)

" Steps for Doing '*Jalādhivāsa*' and Other Things "

Bharadvāja continues by saying that having duly decorated the *maṇḍapa*, the *ācārya* should arrange an eight-petalled lotus motif [*maṇḍala*] and, having started *aṅkurārpaṇa*-germinations, should take a purifying bath with the *ṛtviks*. Then, with much pomp and *éclat* he should bring the deity to the *yāgavedī*. Certain *upacāra*-ceremonies should be done to the icon there—tying its wrists [*rakṣābandha* – with almost five *ślokas* dedicated to the "meaning" of the word and of the ceremony], *etc.* Other matters are attended to also: selecting various *ṛtviks* for other purposes, invoking the presence of gods, worshipping the seedling-sprouts [with a digression on matters pertaining to *aṅkurārpaṇa*], arranging vessels around the platform with specified contents in each, invocation of the Lord into one of the vessels, *etc.* *Jalādhivāsa* should then be done by placing the Lord into the waiting waters; this act is to be accompanied by *abhiṣeka*-rites and by recitations of several *mantras* including the "*Rāmagāyatrī*"-*mantra*. Other matters will be taken care of before the icon is removed from the *jalādhivāsa*-bath.

V. धान्याधिवास *Dhānyādhivāsa* (24 śls.)

" Placing the Lord on a Bed of Grains "

The Lord and His consort (s ?) are then tied together at the hands and placed on a bed of grains [*dhānyādhivāsa*]. This " bed " is described as covered with a tiger skin and strewn with flowers, *etc.* Various *mantras*, including the "*Gītā*," are to be pronounced at this point. Then *dhyāna* of the Lord's presence in a *dhyāna-kalaśa*-pot is enjoined.

That night the *ācārya* keeps a vigil, after which he undertakes a *śāntihoma* performance. This is described in terms of the *mantras* to be used. Then

naivedya is offered to the Lord, whereupon *pūrṇāhuti* is done. After this a special *homa* is done in the *garuḍakuṇḍa* to appease all the guardian deities; and only after this is the *dhvajastambha*-flagstaff to be installed. A brief discussion of *dhvajastambha-pratiṣṭhā* follows, including some remarks as to the days on which *dhvajāropaṇa* should not be done. A *dṛṣṭi-dhenu* (cow) should be tied to the *dvaja*-pole and *dṛṣṭi*-dhānya (grains) should be strewn before it, for warding off evil and for securing auspiciousness.

VI. [no title] (31-1/2 śls.)

The next day the *ācārya* will rise early and, taking the water still remaining in the *dhyāna-kumbha*-pot will bathe the Lord and perform *mūrtihoma*-offerings with specified *mantras*. When *homa* is over, the left-overs are given to the Lord and the residual ghee and other liquids are poured over His head. Then new clothes, *dhūpa, dīpa, naivedya*, etc., are next given the Lord. Then, bringing a golden vessel, the *ācārya* will perform *nayanonmīlana*-rites of "opening the eyes." After repeating the *pūjā*-cycle again, *nīrājana* will be done after which brahmins will be feasted and *pratiṣṭhā* of the Lord will thus have been completed.

VII. भगवद्विवाहानुक्रमणिका *Bhagavadvivāhānukramaṇikā* (24-½ śls.)

"Steps to be followed in the Marriage Ceremony of the Lord"

On the appointed eleventh day the *ācārya* should arise early and attend to the collection of various materials necessary for the rites surrounding the marriage of the Lord—*aṅkurārpaṇa*-germinations, etc. The *yāgabera*-icon in the evening is taken to the *yāgaśālā*-area where various *homa*-oblations will be taken care of, and where invocations, *bali*-offerings and flag-hoisting ceremonies, etc. will also be done. On the twelfth day, the *ācārya* should offer *bali* in the *kalyāṇa-maṇḍapa*, after which the Lord is worshipped with the "*Rāma*"-*mantra*. On the thirteenth day, an *abhiṣeka*-bath of the Lord should be done in the morning and again in the evening in the *yāgamaṇḍapa* along with *bali*-offerings. On the fifteenth day a *puṇḍarīka-homa* is to be done, followed by a procession to the river or tank [*tīrthayātrā*]. When this is done, then the attending deities who are stationed on the flag-post are requested to come down [*dhvajāvatarana*], and only after this is a *puṣpayāga* to be done.

VIII. चक्रगोपुरविमानप्रतिष्ठानुक्रमणिका

Cakragopuravimānapratiṣṭhānukramaṇikā (16-½ śls.)

"The Consecration Rites Outlined for Temple-Structure, for Entrance Gates, and for the Lord's Discus"

Kaṇva asks now to be told about the sanctification of the temple-structure and its parts. Bharadvāja promises to give him all details in accordance with śāstraic injunctions. The *arcaka*/*ācārya* must first attend to his own purifica-

tion, whereupon he arranges the five vessels for *jalādhivāsa* and, after offering the *pūjā*-worship to the germinated seedlings, he pours the sanctified waters, etc., from the pot over the *gopura*. He does the *dhānyādhivāsa*-portion of the rites by using a mirror and tossing some grains at it, followed by performing *pūjā* to the mirror placed near the *gopura*. After doing several *homas*, the residual ghee is touched upon the *gopura*, and the *gopura* is thus sanctified. Then brahmins are feasted.

The sanctification of a *vimāna*-structure and of *ratha*-chariots are done in a similar fashion. The *Sudarśana*-discus sanctification-rites are then outlined, the main difference being that during the *homa*-offerings here a certain "prayogic" tone enters: he who wants victory should do 108 *homas*. The application of the ghee and feasting of brahmins is as before.

IX. नित्यार्चनविधिकल्प *Nityārcanavidhikalpa* (9 ślś.)

"Rules in regard to Regular Rituals"

Bharadvāja outlines the daily routine of the *arcaka* from his rising in the morning. After himself bathing, he brings water for the Lord's bath and, completing *prāṇāyāma*-exercises and purification of the compound-precincts, brings five vessels. He offers *mantrāsana*-honors, *snānāsana*-honors, *alaṅkārāsana*-honors, food, the lamp-rite. *Arghya* and food offerings need be done in evening time only.

X. शतसहस्रतुलसीकल्प *Śatasahasratulasīkalpa* (21 ślś.)

"Rules for 100,000 Offerings of Tulasī"

Kaṇva asks Bharadvāja to tell him about *tulasī-pūjā*. The following steps are mentioned: *prāṇāyāma*, *puṇyāha*, gathering the five or four or six bathing vessels, placing them on a bed of grains, putting mango-tree sprouts in the water of the vessels, re-bathing the participating priests and bathing the Lord to the accompaniment of *mantras*. When this is done, new clothes are given to the Lord and He is honoured by repetition of His Thousand Names along with *tulasī*-offerings. During this *pūjā* the assembled brahmins will repeat Vedic and other verses. (The number of offerings made may go up to 100,000—for so the leaves offered must be counted). *Homas*, too, are to be done. When the *pūjā* is completed, the *ācārya* is to be honoured.

The chapter closes as Kaṇva and Bharadvāja prepare to part from one another. Bharadvāja then leaves.*

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* In the framework narrative provided in the opening chapter it is Kaṇva who approaches; therefore one is led to expect here that it would be Kaṇva who would depart. The eleventh chapter, condensed below and put within brackets, appears in some manuscripts only. Judging from the narrative framework it is a superfluous addition, and may or may not be part of the *Bharadvāja-Kaṇva-saṁvāda*.

XI. [no title] (8-½ ślS.)

" A Miscellany "

[(Presumably Bharadvāja speaks:) There are to be five icons provided (in a temple)—*dhruva* for the protection of the village, *kautuka* for normal worship, *snapana* for bathing-rites, *utsava* for festive processions, *bali* for oblations.

Then the size of grains, offerings, etc. are briefly discussed.

There follows a brief discussion of *sāṅkarya*-mixtures in relation to using icons made by non-Vaiṣṇavites, to using rules from more than one *āgama*, to using materials of different kinds in the production of an icon, and to using a new name for the Lord's icon formerly called by another name.

The chapter continues, but switches to prose, repeating substantially what was already said in ch. VIII. Just as the manuscript breaks off, one verse begins to discuss repair of images (*jīrṇoddhāra*) * * * *]

CRITICAL NOTES:

The narrative framework is defective in that in ch. II Kaṇva approaches Bharadvāja, and in ch. X Bharadvāja takes leave of his visitor. If we have to accept the framework, even adjusting this minor discrepancy, then the work would seem to be complete in ten chapters. However, an eleventh chapter is attached to some manuscripts and, while this chapter differs from the others in style it reflects and reproduces some data found in at least one chapter of the preceding ten; so its integrity is problematical.

What might be yet another Pāñcarātra work called by the same name (hence to be distinguished by us a *Bhāradvāja-saṃhitā*[III]) is represented by MT. 1450 (a). In this fragment only the fourteenth chapter survives; it deals with the importance of "*Kārttika*"-month (October-November) and describes the manner as well as the efficacy of bathing and giving gifts, *etc.*, during that month. The colophon attached to indicates that it is from the *Pāñcarātrāgama*. It is in the form of a dialogue between the Lord in his Śrī-haṁsa (= Hayagrīva) aspect and Brahmā.

Another fragment—preserved at Mysore (see Mysore Catalogue I.595)—is said to be the fifteenth chapter of a "*Bhāradvāja-saṃhitā*". Without seeing this it is impossible to tell whether it is a part of *Bhāradvāja-saṃhitā*[I] (*Bharadvāja-Kaṇva-saṃvāda*) or of *Bhāradvāja-saṃhitā*[III] (*Bhagavad-Brahma-saṃvāda*).

ADDENDUM

‡ LIST OF TITLES FOUND IN *BHĀRADVĀJA SAṂHITĀ*

According to MGOML R. 1343 (c), a paper manuscript in Grantha characters, I: 8b-22a:

1. Sanatkumāra S.
2. Caturmūrti S.
3. Śāśvatā S. (*cf.* 31, below)
4. Nārada S. (*cf.* 94, below)
5. Īśvara S.
6. Kāpila S. (*cf* 16, below)
7. Vārāha S.
8. Śaunaka S.
9. Padma S. (*cf.* 76, below)
10. Puṣkara S. (*cf.* 23, below)
11. Hairaṇya S.
12. Pārāśarya S.
13. Nṛkesarī S.
14. Kāśyapa S.*
15. Agastya S.*
16. Kapila S. (*cf.* 6, above)*
17. Yājñavalkya S*
18. Atri S*
19. Viṣṇusiddhānta
20. Viṣṇutilaka S.
21. Jayā S.
22. Sāttvata S.
23. Tripuṣkara (?) (*cf.* 10, above)
24. Mahālakṣmī S.
25. Kuśala S.
26. Ānanda T.
27. Pāvana S. (*cf.* 67, below)
28. Gārgya T.
29. Bodhāyana T.
30. Ānanda [or Ānandākhya]
31. Śāśvata S. (*cf.* 3, above; or is this an adjective referring to "Ānanda"?)
32. Pañcapraśna T.
33. Śrī [yaḥ] praśna S.
34. Prahlāda S.
35. Nalakūbara S.
36. Maudgala S.
37. Auśana T.
38. Mārkaṇḍeya S.
39. Māyāvaibhavavinyāsa S.
40. Vāsiṣṭha S.
41. Jaimini S.
42. Nārāyaṇa S.
43. Brahmokta
44. Vaikhānasa S.
45. Vīramāṅgalika
46. Pārameśvara S.
47. Jayottara S.
48. Vaśālya [*sc*: Śākalya]
49. Mārīca S.
50. Pañcatattva S.
51. Mahājñāna S.
52. Vaijayanta S.
53. Paippala
54. Viṣvaksena S.
55. Tārkṣya S.
56. Vālmīka S.
57. Bhūmi S.
58. Sanatkanda T.

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‡ Almost identical to *Kapiñjala-saṁhitā* list (q. v.).

* These 5 are listed together as "saṁbhavāḥ".

59. Sananda T.
60. Viśvāmitra T.
61. Aṅgira T.
62. Aindra T.
63. Durvāsatantra
64. Kaubera S.
65. Vāruṇa S.
66. Pāvaka S.
67. Pāvana S. (*cf.* 27, above)
68. Yāmya S.
69. Vasu S.
70. Mudgala
71. Romaśa
72. Maitreya
73. Matsya
74. Brahmāṇḍa S.
75. Kaumāra S.
76. Padma (*cf.* 9, above)
77. Kūrma S.
78. Vāmana S.
79. Puruṣa S.
80. Laiṅga S.
81. Śātātapa S.
82. Dattātreya S.
83. Bhāradvāja S.
84. Gautama S.
85. Mukunda S.
86. Jāmadagnya S.
87. Vāmadeva S.
88. Subodhika S.
89. Meru S. } one title or two?
90. Gaṅgā }
91. Satyokta
92. Gāndharva S.
93. ..?..Gaṇa S.
94. Nārada S. (*cf.* 4, above) †
95. Uttaravijñāna †
96. Gajendra S.
97. Manu S.
98. Pulastya S.
99. Pulaha T.
100. Māyā T.
101. Vihagendra T.
102. Mahā T.
103. Puruṣottama

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[Supposed to be 108]

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† Nāradottara vijñāna ? or Nāradottara and Vijñāna ? or Nārada, Uttara, and Vijñāna ?

मार्कण्डेयसंहिता

[Index Code Mark]

MĀRKAṆḌEYA-SAṂHITĀ

Publication scheduled:

A critical edition of this text in *Devanāgarī* characters is under way at the Kendriya Sanskrit Vidyapeetha, Tirupati.

The following discussion and description is based on a paper manuscript in *Telugu* characters, MT. 2936.

Introductory Remarks

This is a work of somewhat more than 2200 *ślokas* divided—as it presently comes to us—into thirty-two chapters. A significantly large block of it namely chs. II-XIV, provides useful and moderately detailed passages relating to *prāsāda, pratimā* and *pratiṣṭhā* concerns. Other significant blocks outline *pūjā*-procedures (chs. XV-XX—see also XXX-XXXI), *utsava*-festivities (chs. XXI-XXV) and *prāyaścitta*-measures (chs. XXVI-XXIX—see also ch. XXXII). Except for a brief allusion in ch. XII, *dīkṣā*-initiation-rites are passed over; and there is a notable absence of data on *mantras*. Also missing are philosophical and theological *jñāna*-sections. The opening chapter contains a list of canonical titles, although it is marred by repetitions and, by its own admission (1: 57), does not contain all the "108" names supposedly constituting the corpus (see Appendix, below).

The name "*Mārkaṇḍeya*" is found in the following canonical lists: *Kapiñjala* (36/100), *Pādma* (97/108), *Puruṣottama* (1/106), *Bhāradvāja* (38/103), *Viśvāmitra* (48/108) and *Viṣṇu Tantra* (124/154). The *Mārkaṇḍeya-saṃhitā* does not seem to have been quoted by any of the classical commentators of the school, but it is accepted in some of the (later) secondary collections. For example, a work called "*Pāñcarātrāgama*" (MT. 3257) quotes from chs. XII, XVI, XVII and XXXI of our text. Thus there are few data available to support an early date for the work.

The narrative framework is a conversation between the sage Mārkaṇḍeya and King Pṛthu, the former reciting what he had once heard from Brahmā, who in turn had been instructed by the lord Nārāyaṇa Himself.

DESCRIPTION OF CONTENTS—

I. तन्त्रानुक्रमणिका *Tantrānukramaṇikā* (61 śls.)

"Introductory Chapter to the Book

King Pṛthu, having performed his Vedic duties, seeks to know from Mārkaṇḍeya, the famous sage, a way to salvation. The sage offers to instruct the king in the knowledge which Brahmā gave to him, its ultimate source having been Nārāyaṇa (1-25). Mārkaṇḍeya outlines the topics he will touch upon, and cautions that these are to be supplemented by what is found in others of the 108 *saṃhitās* (26-35). The virtues of the present *saṃhitā* are extolled (37) as are the fruits of study of the Pāñcarātra system (38); the list of " other " *saṃhitās* is given [see Addendum, below] along with the admission that the full complement of 108 is purposely not given here (43-59).

II. भूपरीक्षा *Bhūparīkṣā* (53 śls.)

" Examination of a Plot (for Building a Temple) "

For selecting a place to build a temple, only certain acceptable kinds of land should be considered (1-10). Once a plot has been selected, then some rites must be performed, including a ritual ploughing and invocation of God's Presence (11-27). Formal fire-offerings are to be made, too, along with other preliminary sanctifying rituals before the architect [*śilpin*] with the director [*ācārya*] can take steps to commence construction (28-39). Those who undertake such a building program (*i.e.*, those who elect to be a *yajamāna*-patron) will reap immeasurable rewards in this life and hereafter; as token payment the patron [*yajamāna*] must at this point reward those who have helped him so far in the project (40-44). The construction program begins with a ritual burial of precious gems, etc. [*garbhanyāsa*], followed by other initiatory ceremonies (45-53).

III. शिलासंग्रहण *Śilāsaṁgrahaṇa* (131 śls.)

" Collecting the Stones (for Building a Temple) "

Great care and attention must be given to every step while securing materials for the proposed temple, including the quarrying of stone with accompanying rituals (1-36). How the inner temple sanctuary [*garbhageha*] is to be constructed is given (37-45a), followed by directions for planning the other, subsidiary parts of the temple—*maṇḍapa*-pavilions, *prākāra*-courtyards, the kitchen, the garden, the *gopura*-entrance towers, etc. (46b-132a).

IV. विमानलक्षण *Vimānalakṣaṇa* (99-1/2 śls.)

" On the Subject of *Vimānas* "

There are five styles of *vimānas*, or temple-structures—" *nāgara* ", " *drāviḍa* ", " *vṛtta* ", " *vṛttāyata* " and " *vesara* " (1-5—a sixth style is casually mentioned in *śl.* 6b and defined in *śl.* 7; it is named " *parvata* "). Once a *vimāna*-building has been constructed, as the final touch and the ritual conclusion of the

building ceremonies, an "*iṣṭakā*-ceremony" is to be performed by ritually placing the final bricks at the very top of the dome (8-33); as part of this, a carefully-wrought finial is put into place over a cache of gems (34-44a). Different ornamentations, shapes and sizes for *vimāna*-buildings are mentioned, including some particular details for Viṣṇu-*mandiras* of various kinds [but the text here is awkward and confusing: 44b-89]. The chapter concludes with a list of the deities to be found placed in and around the *vimāna*-building (90-100a).

V. मृत्संस्कारविधि *Mṛtsaṁskāravidhi* (26-1/2 śls.)

"Rules for Making (an Idol) of Clay"

The clay to be used when fashioning an icon out of plaster will vary according to the caste of the person undertaking to sponsor its construction and installation—white clay will be used when the patron is a brahmin, red clay when a *kṣatriya*, yellow clay when a *vaiśya* and black clay when a *śūdra*. Where such clay is to be collected, how it is to be mixed with other materials, how cured,—these things are to be done only by a qualified *śilpin*, and these steps constitute the "*saṁskāra*"-procedure (1-27a). The colors of paints to be used on an idol are also specified (10 ff.).

VI. शूलस्थापन *Śūlasthāpana* (107 śls.)

"Installation of the Wood Frame (for a Plaster or Clay Icon)"

There are several steps that are involved in the so-called "*śūlasthāpana*-ceremonies" (1-5). A piece of wood of a certain size should be procured, along with the acceptable kinds of clay [see preceding chapter]. After the clays are properly mixed, they are put in pots with some bark from trees and mixed with the drippings of raw meat. This mixture is set aside for one month (6-13a). To the piece of wood which has been procured certain places are measured off and assigned as parts of (the intended idol's) body—face, thighs, wrists—and in so far as this is done a good image [*pratimā*] will result (13b-18). *Śūlādhivāsa*-rites are then prepared for, and as part of these preparations a *maṇḍapa* is to be constructed in front of the *prāsāda*, decorated, and purified (20-47). In this *maṇḍapa* the *ācārya* will prepare a dais bearing a *maṇḍala*-design—which design may be either of the "*bhadra*" or of the "*svastika*" pattern. The *ācārya* should also attend to some other preparatory measures, including sprinkling the *maṇḍapa* and sprouting some seedlings [*aṅkurārpaṇa*]. After these things have been done he may place the *śūla* there (48-55). *Śūlādhivāsa* itself requires that the *ācārya* meditates upon the Lord of Lords as in the center of the *śūla* before he undertakes to perform the numerous bathing-rites and other rituals that may take, collectively, as long as from one to three days—*e.g. jalādhivāsa* (56-80a), *snapanam* (83b), procession of the "Lord" [note that the *śūla* is now referred to as "*deva*" in 82a, 84b] to the temple (84-85), *snapana* (86b), a *śayana* for

the *śūla* Lord and His consort (87), and other forms of worship. One of the final actions relating to this *śūla*-frame is to enjoin [*viniyojayet*] the presence of the *tattvas* into the *śūla* as it is lying recumbent on the *śayana*, whereupon a bath [*snānam*] is given to the 25 *tattvas* in the order of their importance (89). The *śūlādhivāsa*-rites end with a *homa*-ceremony (90 ff.).

The following day the *ācārya* takes the decorated *śūla*-frame to the *garbha-geha* and he installs [*sthāpayet*] it there (*viz.*, Viṣṇu, with Śrī and Bhū on either side, as well as Varāha, *et al.* —100-106b). *Cakra*, etc., are then to be prepared by an expert *śilpin* with all attention to details and according to the rules of *śilpaśāstra* (107).

VII. बालस्थान *Bālasthāna* (22-1/2 śls.)

"The Miniature Temple"

In front of the *vimāna*-site, either in the area of the first or of the second courtyard, a *bālālaya* [*i.e.*, a "sanctuary-in-miniature"] is to be set up. Measurements, alternative designs and building materials that may be employed for it are given (1-8). Then commence such activities as *prathameṣṭakā* (11) and *garbhanyāsa* (12); and in a *maṇḍapa*-pavilion (in-miniature) on a pedestal, water is placed representing the temple-tank for the miniature temple (9-15). The *bālālaya* is then painted (16). The good effects of building a *bālālaya* are described (17-21), and the payments for the *ācārya* and *śilpin* are to be given (22-23a).

VIII. प्रतिमालक्षण *Pratimālakṣaṇa* (73 śls.)

"Characteristics of Icons"

The Lord is known by His four (*Vyūha-*) manifestations as Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha as well as by His twelve *avatāra*-forms [*sic*] like Keśava, Nārāyaṇa, Mādhava....Dāmodara. In addition, He is also displayed in eight other aspects (Cakrapāṇi, *et. al.*). All of these iconic forms are distinguished from one another by the possession of, or absence of certain symbols (1-18). Those aspects which have female consorts should be provided with a separate building (19-21a). The ten most famous *avatāra*-forms, with their epic associates, are described (21b-74).

IX. बेरादिलक्षण *Berādilakṣaṇa* (64 śls.)

"Chapter on Idols, etc."

The chief immovable idol [*mūlabera*] is to be worshipped daily (1). There are to be six other icons also —but their names are not mentioned here (2). Measurements are given for *mūlaberas*, and three types are distinguished according to their relative sizes (3-5). Other types of images are also listed:

those worshipped in groups[*bahubera*], those worshipped separately [*ekabera*], those which reveal the deity at various ages, those which are dominated by one or another *guṇa*, etc. (6-20). Then follow some remarks about painting of images, and some directions for making *pīṭhas* (21-41). Detailed measurements for component parts of icons are given (42-54).

X. देव्यादिलक्षण *Devyādilakṣaṇa* (49-1/2 ślś.)

" Chapter on Female and Other Icons "

This chapter treats mainly of female icons which have their own separate places of worship (*i.e.*, *ekabera*-types). Measurements for the crown-decorations found on icons of female deities are discussed (1-7). Descriptions of Vīralakṣmī, Bhogalakṣmī, and Yogalakṣmī are given (8-10), with some further details of Vīralakṣmī also given (11-14a). Then the aspects [*mūrtis*] of Śrī, Puṣṭi, Medhā, Sarasvatī, Durgā and Vighneśa are mentioned (14b-16a).

Measurements—their names and types—are discussed, particularly as these relate to images (16b-28a). Other embellishments to be found on female icons are discussed (29b-35). The size and shape of lotiform pedestal are discussed in detail—circular-shaped ones called " *Śiva* ", rectangular ones " *pitāmaha* [= Brahmā] (37-41a). The actual seat-measurements are mentioned (41b-43), and some prohibitions and additional directions are given (44-46a). For *bahubera*-images (images found in groups), different rules from the preceding apply (46b-50a).

XI. आराधनोपकरण *Ārādhanopakaraṇa* (89-1/2 ślś.)

" The Instruments used in Liturgical Worship "

In this chapter the various paraphernalia used in worship are described and discussed in the following order: the *nīrājana*-instrument for holding camphor (1-8), the *dīpa*-lamp (9-14a), the *pādukā* (14b-16a[1]), the *ghaṇṭā*-bell (16a[2]-22a), various *pātra*-vessels (22b-33a, 46b-52a, 77-79), the *chatra*-umbrella (33b-35a), the *darpaṇa*-mirror (35b-38), the *cāmara*-whisk (39-46a). Also, *pālikā*-type pedestals, their dimensions and installation, etc., are treated (52b-67, 86-90a), as well as *śarāva*-basins, etc. (68-69a), leaves (69b-73), Garuḍa, his decoration and installation with Viṣvaksena and Hanumān (74-76), the *pīṭha*-pedestal (80-81), and the *beraka* (82-86).

XII. आचार्यलक्षण *Ācāryalakṣaṇa* (37 ślś.)

" Pre-requisites for the *Ācārya*—Director "

The first section of this chapter is devoted to the qualifications of one who would be a " director " of a building-and-consecration program—he must be a brahmin, he must be devoted, he must know the *Vedas*, and he must be a true *bhāgavata* (1-14).

The remainder of the chapter deals with what is called "*svayam-dīkṣā.*" In this, a *maṇḍapa* is prepared (15 ff.) and *aṅkurārpaṇa*-germinating rites are attended to as preliminaries. Then an icon is brought to the pavilion, decorated and worshipped and placed there next to Devī. "*Rakṣābandha*" is done to the would-be *ācārya* (24), after which he bathes and worships God. Then, obtaining permission to take his *dīkṣā*-initiation (26), the icon is taken to the *yāgaśālā*, where *homa* is done (27 ff.). The night is passed in sleep, after which the dreams the man had are to be analyzed (29 ff.). That next day, he takes the icon to his home where he performs *homa* (through *pūrṇāhuti*) and, with some *kumbha*-pots which have also been brought there, some further rites are done (14b²-37)

XIII. अङ्कुरार्पण *Aṅkurārpaṇa* (16-1/2 śls.)

" The Rites of Sprouting Seedlings "

Whenever festivals occur and are to be celebrated, whenever consecrations are to take place, or whenever any other (important) occasional observation is held, the rites of planting and germinating seedlings must be undertaken either on the 9th, 5th or 7th day of that fortnight (1-13a). How these *aṅkurārpaṇa* rites are successfully to be done is given [although lapses in the manuscript make the readings here difficult —13b-17a].

XIV. प्रतिष्ठाविधान *Pratiṣṭhāvidhāna* (159 śls.)

" Rules for the Consecration Ceremonies "

The chapter concerns itself with the consecration of the main idol in a temple. A *maṇḍapa*-pavilion—containing a dais [*vedikā*] (2-3a), an appropriate number of fire-pits (3b-11), festooned *toraṇas* (12-17), pillars (18-25a), and an entrance (26-31)—is to be built. Once a proper time has been selected for the ceremonies (32-47a), the idol is fist bathed in milk (47b), then installed in a *bālālaya* (52), and after this, placed in water [*jalādhivāsa*] (55). Pots are then filled with sacred contents for further usage (56-72). *Śāntihoma* is done (73-75a), after which the icon is brought forward, the artisans dismissed (78), and the subsidiary icons (twenty-four *mūrtis*, ten *avatāras*) are also consecrated (151-153a)—with *jalādhivāsa* etc., after which when all brahmins participating have been satisfied (155a), Viṣṇu Himself is "established" [*pratiṣṭhāpayet*] (155a) and finally sprinkled with water.

[There is inserted in this chapter, an important and enlightening description of Viṣṇu, His powers, etc., for meditation (79-137), followed by a passage relating to the relevance these descriptions have to iconography (137-150).]

XV. नित्यार्चन *Nityārcana* (45-1/2 śls.)

" Routine Worship "

Routine worship in the temple, properly attended to, has immense rewards (1-3). The *arcaka's* day begins with his waking up, and, after his toilet, he goes to the temple. There he first salutes the *balipīṭha*, then God. The sanctuary-doors are thereupon opened, and things made ready for *pūjā* by means of collecting the articles to be used (4-19a). After honoring his own teacher, the *arcaka* begins *pūjā*—first to the doors, then by ringing the bell, etc. Assuming the *kūrmāsana*-posture, he begins self-purification, followed by breathing-exercises (19b-23). He then arranges vessels of water before him, dedicates them to Vāsudeva and Aniruddha, then pours the center pot [*arghya*] over the hand of the main image, performs *śaṅkha*-and *cakra-mudrās*, offers more water for God to gargle with, some pastes, etc. (24-30). Then clothes, ornaments and other decorations are offered to God (31), whereupon a ten-flamed light [*dīpa*] is offered, followed by fragrant smoke [*dhūpa*], then sandal-paste [*gandha*] and flowers [*puṣpa*]. A pot containing a flame [*ghaṭadīpa*] is waved three times before the idol (and then taken away by a courtesan—34), whereupon verses of praise are chanted by the people, and dancers perform for His [entertainment ....lapse....]. After this, food-offerings [*naivedya*], *arghya*-mouthwash and betel-nuts [*tāmbūla*] are given in turn to the Lord (32-38a).

Various names have been given to different elements of the *pūjā*-liturgy (38b-46a): " *arcana* " (from *dvārapūjā* to *bali*); " *yāga* " (from *dvārapūjā* to *homa*); " *ārādhana* " (the regular *nityotsava*, as outlined above); " *abhyarcana* " (*dīpa* to *havis*); " *prapūjā* " (the above done with *madhuparka*); " *samārādhana* " (comprised of *mātrādhāna, chatra, cāmara, nīrājana, darpaṇa, annapiṇḍa*, dance, music, etc.); and " *sampūjana* " (which is worshipping five or six times a day).

XVI. अग्निकार्य *Agnikārya* (37-1/2 ślS.)

" Kindling the Sacred Fire "

Agnikārya is to be done for a festival, when bathing an idol [*snapana*], for consecrations [*pratiṣṭhā*], for *prokṣaṇas*, initiations, expiations, etc. (1-2). *Kuṇḍa*-fire-pits are to be made (3 f.), and the *ācārya* is to sit beside the main one and, after he has done some exercises of breath-control, and, having arranged *darbha*-grass, he is to have embers brought with which to kindle the new fire (5-8). Then the *arcaka* having attended to some other preparatory matters [*prokṣaṇas*] (13-23), places vessels containing some mixtures around the *kuṇḍa*-fire-pit and worships the Four Directions (24-27). Then lighting the fire, he offers ghee, cooked rice etc , and after the last offering (31a) he purifies himself and some of the instruments (*sruva, vratapātra et. al*) which have been used. He does this with *darbha*-grass. Finally (37-38a), he goes to the main idol in the sanctuary and offers a handful of flowers.

XVII. नित्योत्सव *Nityotsava* (26-½ ślś.)

" Routine Daily Celebrations "

A eulogy of *nityotsava* opens the chapter (1-2). *Balidāna* is to be done by all means [*yatnena*]. The *balibimba* is prepared, and taken through the temple, whereupon the prescribed *balidāna*-offerings are made and *antarbali* is done for gods in the houses (3-8). It is discussed and concluded that *bali*-offerings made with water and flowers left over from *havis*-offerings are best. Also, it is recommended that *bali* be done inside the temple at the time of certain *utsavas* and expiatory rites (9-16). Where, how and why this *bali* inside a temple is to be done is given (17-27a).

XVIII. पञ्चशुद्धि *Pañcaśuddhi* (55 ślś.)

" The Fivefold Purifications "

There are five types of purifications: of the body [*deha*], by uttered prayers [*mantra*], by baths [*snāna*], of materials [*dravya*] and of the icon [*bimba*]. Each of these should be attended to by the *ācārya* separately (1-3). The first is done by means of *karma-yoga*, in which *prāṇāyāma* plays an important part (4-23). The other four are mentioned briefly (24-26a), with the exception of " *dravya* "-*śuddhi*, for which it is stipulated that some articles are to be purified in various ways, with water, fire, etc. (26b-40a), some others need not be purified at all (40b-42). For all these various kinds of purification and on certain occasions also, at different steps, certain hand-gestures [*mudrā*] are to be used (43-55).

XIX. मण्डलविधान *Maṇḍalavidhāna* (27 ślś.)

" Concerning *Maṇḍala*-Motifs "

A 16-pillared *maṇḍapa*-pavilion is to be built, containing a dais—for which dimensions are given (1-2). The dais is smeared with cow-dung, and strings are used to mark out a lotus-design of certain specific measurements. Some details are given for marking the " *bhadraka* "-portions and the " *kūrmākāra* "-portions (3-15a). " Entrances " are made, angles projected, the " *matsyākāra* " is properly arranged, and coloring is done (15b-26). After Viṣṇu and His various powers have been invoked to occupy the lotus-design, the *maṇḍala* is worshipped [*arcayet*] (27).

XX.

[An incomplete fragment only of this chapter remains—6 or 7 *ślokas* in the manuscripts consulted: *MT*. 2939, *Adyar* 10. J. 24, *Śrīraṅgam ms*. See " Critical Notes " below.]

XXI. उत्सवविधि *Utsavavidhi* (173 śls.)

" Rules for Festival-Occasions "

* * * There are three kinds of *utsava*-festivals which must be performed annually at particular times: routine [*nitya*], occasional [*naimittika*] and optional [*kāmya*]. The routine festivals are characterized by (offerings of) flower-buds and blooms, (performance of) *rakṣābandha*-rites (3b), and a duration of from one to three days; in the end an *avabhṛtha*-bathing rite is done in the presence of all the gods (1-4). How routine festivals are done is given (5-17). Occasional festivals are then discussed, when they are to be given and their names. These, too, are concluded with the *avabhṛtha*-observance (18-24). A eulogy of villages that observe such festivals is given (25-30).

Whenever an occasional festival is undertaken, invariably *dhvajārohaṇa*-ceremonies of raising the sacred flag must be attended to (33a). Optional festivals are briefly discussed; such celebrations are also concluded with an *avabhṛthasnāna* (33b-35). Another classification of festivals follows—" *pratiṣṭhānta*, " " *janmarkṣa* " and " *pañcaparvan*. " ' *Pratiṣṭhānta* ' is the annual festivals beginning with the hoisting of the flag (*Dhvajārohaṇa*) to the *Avabhṛtha*, marking the conclusion. ' *Janmarkṣa* ' is the celebration of the birth of different deities on the days of constellations of their *Avatāras*. The five 'Parvan' festivals are Dīpotsava, Pavitrotsava, Damanotsava, Phalotsava and Kalhārotsava. *Saṁskāras* other than " *tīrthasaṁskāra* " are not to be observed during any of these three festivals (36-44a). Occasional festivals are then more elaborately discussed, during the course of which (49b)—until the end of the chapter—*dhvajārohaṇa* ceremonies of raising the sacred flag are outlined.

How the flag is made with the Garuḍa image (50b *ff.*), how wood is to be selected for the staff (91b *ff.*), its installation, etc. (123a *ff.*), the raising of the pole itself (134 *ff.*), etc.—these matters are all discussed. Once the flag-pole itself has been hoisted, there are *bali*-offerings to be made, and these are described (145 *ff.*); these offerings are followed by a closing worship by the *ācārya* honoring the deities presiding in the pole, etc. (165 *ff.*) just prior to the hoisting of the flag to the top of the pole. The *dhvajārohaṇa* ceremonies end with a procession of the *utsavabimba*-idol around the village, whereupon the idol is returned to the *yāgaśālā*-place (173).

XXII. उत्सवविधि *Utsavavidhi* (127 śls.)

" Rules for (the " *Mahotsava* " ?) Festival Occasions "

A *yāgaśālā* is to have been constructed and consecrated for the *utsava*-purposes (1-4), and the *utsava*-bimba-idol, having been brought there, is now

* The beginning of this chapter is also missing. The count is of the remaining verses.

bathed and worshipped. Then, after *rakṣābandha* and *kautuka-bandha* rites have been taken care of, the daily festival routine may be attended to (5-16a). How to do this is described: *dvārapūjā* (27; also 186 *ff.*), *homakarma* (28-31), procession of the *utsavabimba*-idol with its female consorts around the *prākāra*-courts (32-38a), *balidāna*-offerings (38b-42), * * * [lapse] * * * *.

Taking God on certain vehicles is next described, with details given for which vehicles are to be used on successive nights (of *mahotsava,* presumably); also there is a description of how to make the chariot used on the seventh day procession (43-53). The deity, once returned to the temple, is bathed, whereupon He is put in a cradle with the icons of His consorts, and they all are entertained by music and dance, etc. The icon of the Lord is again taken out in procession (on the seventh day evening ?), and the same process is repeated (54-58). The *mṛgayātrā*-celebration is done on the eighth day (6c-64a). Lights remain lit that night, and early the next morning *tīrthakarma*-rites should be done (64b-75a), including a procession with the *tīrthabimba*-bathing-idol to a river bank, etc. (75b-82). All who bathe along with the icon at this time will have their sins washed away (83). Afterwards, a great lamp [*mahādīpa*] is lit, and the *ācārya* utters some blessings for the benefit of the country, and he goes around the lamp three times; those who do likewise will have all desires fulfilled, etc. (93-96).

As part of the concluding activities, the pots which had been placed in the *yāgaśālā* at the commencement of the *utsava*-celebrations are taken from there and deposited in the sanctuary, and the deities which had been invoked into the pots are transferred back to the *mūlabera; homa* is performed; brahmins are fed; *bali*-offerings are made (99-104a). The tenth day calls for a great flower-offering [*puṣpayāga*]—how to do it is outlined—at the end of which the *utsavabimba*-idol is taken back to its original place. All officiating priests bathe, whereupon the routine of the *utsava*-celebrations is over (104b-127).

XXIII. पवित्रारोहणविधि *Pavitrārohaṇavidhi* (150 śls. [+ lapses])

"Rules for the 'Garlanding' Festival"

The important annual festival of *pavitrārohaṇa* is here discussed—its importance (1 f.), the preparatory ceremonies of *bījāropaṇa* (7b-16), preparation of a special *maṇḍapa*-pavilion (17-23), the collection of articles to be used in the liturgy—especially the *pavitra*-threads (24b-51a ; also 81b-83), the *maṇḍala*-design inside the *maṇḍapa*-pavilion (51b-81a). A feast is to come two days before the actual festival, followed by a fast by the *ācārya* the day before (85). On the same day, a pedestal is placed on the *maṇḍala*-design and into it Hari's presence is invoked, whereupon He, His consorts and His weapons are worshipped (86-97). That night a vigil is kept, and music is played. Then,

on the following morning, the eleventh day, the ceremony begins. It is described (104-117).

* * * [lapse, apparently of some length, occurs after *śl.* 117] * * * * On the twelfth day—the day on which the garlanding itself is done—there is to be a procession throughout the temple, and entertainment in the night. On the following day the concluding rites—which may themselves last from one to three days—are begun: returning the powers from the pots to the *mūlabera*; *agnikārya*; *bali*; removal of the *pavitra*-garlands after *pūrṇāhuti*; dismissal of the deity in the *maṇḍala*-design; disposal of the offerings which have been made; payments [*dakṣiṇā*] made to those officiating; *etc.* Thereupon the fruits which accrue to those who undertake to support such a celebration are listed.*

XXIV. डोलारोपण *Ḍolāropaṇa* (78 śls. [+ lapse at the end of the chapter?])

"(The Ceremonies Connected with) Offering a Swing (to the Lord)"

Either as part of the *mahotsava* celebrations or as an independent celebration to ward off evils, a swing-festival is done. The time for doing this is given as February-March, on the twelfth day of the bright fortnight (1-2). How the swing is constructed and decorated is told (3-30a). It is also stipulated that seedlings will have been planted ritually the day before the festival, *etc.* Then, at dusk on the day of the festival, the Lord and His consort are taken to the "*āsthāna*"-*maṇḍapa*-pavilion where, after they have been appropriately honored, they are put into the swing (38), *homa*s are performed and entertainments are offered. The next day the usual attentions are given to the Lord, whereupon He is paraded in a palanquin around the temple and returned to the swing. Thereupon the *ācārya* is rewarded (61b).

Those who see this celebration done go to *Vaikuṇṭha* (62a). The proper way to conclude this celebration is with *snapana*-baths; how to do these is described (62b-70a). There should also be sixty-four fire-offerings. The chapter closes with a reference to the rewards enjoyed by those who support this kind of celebration, stressing the importance of the *snapana*-baths which are offered to the Lord (to 78). * * * [It appears there is a lapse at the very end of the chapter]. * * * *

XXV. दीपारोपणविधि *Dīpāropaṇavidhi* (59-1/2 śls.)

"Rules for the Lamp Festival"

This festival should be done in October-November, during the bright fortnight (1). The entire temple including the superstructure of the *gopuras*,

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*Note: These last thirty-four *ślokas* just described are unnumbered in our review inasmuch as they come after a lapse of undetermined length.

etc. should be completely washed in preparation for this festival; further preparations include decorating the temple, *snapana*-baths of 81 varieties offered to the deity, *etc.*, arranging the vessels prepared for the occasion, *etc.* (2-13). Only the best kind of ghee or sesame oil should be used for fuel, and the lamps which will be used are also discussed; the lamps will be lit three times a day in the sanctuary, but there will always be a light before the deity Himself (14-23a). After the lights are all lit, the *utsava* begins with the decoration of a chariot with lights, *etc.*, and this chariot is yoked to horses (23b-40).

The huge light between the (main icon's?) pedestal and the *gopura* is called the *Viṣṇu-dīpa*, and it should be quite high and made only of certain metals. Igniting torches are also to be made of certain woods, and wicks should be of cotton cloth. A light-containing vessel, made of gold or clay or some other material, having been purified, is then placed upon the *Viṣṇudīpa*-post. After *puṇyāha* is done, the *Viṣṇudīpa* in the container on top of the post is lit to the accompaniment of the "*agnibīja*"-*mantra* (41-49a). Viṣṇu Himself is to be seen and worshipped in the light, and He is to be imagined flanked on either side by Rudra and Brahmā (49b-50a).

The image of Viṣṇu is decorated and placed on an elephant and taken around the temple and village, after which lights are offered to (that same) *utsavabera*-form (when it has been returned) in the *maṇḍapa*-pavilion. Then the *ācārya* offers worship from *arghya* to *dīpa* to the *mūlabera*, to Vīralakṣmī and to the *utsavabera* icons (50b-55a). Whatever merit comes from the act of *dīpadāna*-rites faithfully performed over a year's period can be acquired by doing this festival during the fifteen days prescribed during the *caturmāsa*-period (55b-60a).

XXVI. प्रायश्चित्तविधान *Prāyaścittavidhāna* (100 ślś.)

"Concerning Expiatory Rites"

When a temple falls into disrepair, when idols become damaged, when a holy place becomes defiled, when lapses occur in daily worship, *etc.*—in all such cases penances must be attended to in order to rectify the damages done. The methods of doing these expiatory rites usually entail use of water (in *saṁprokṣaṇa*-sprinklings and/or *snapana*-baths), fire-offerings (*i. e.*, *homa* and/or *havis*), the chanting of *mantras*, the reinstitution of regular worship and the liberal feeding of brahmins. Specific examples of damages and the various remedies for them are given one after another throughout the chapter (1-100). A good deal of attention is given to the specific *prāyaścittas* appropriate to specific icons—Śeṣa, Cakra, Tārkṣya, *et. al.*

XXVII. मरणादिप्रायश्चित्तविधि *Maraṇādiprāyaścittavidhi* (73 ślś.)

"Expiatory Rites When Death or other Calamities Take Place"

When defilements or damages come to towns, cities, wells, people, *etc.*—even when minor mistakes and errors in behavior and deportment are made—then certain expiatory rites may and must be done. Murder, suicide, childbirth, family deaths—according to where it happens (at home, abroad, in a temple, in the streets) and to whom (to brahmins, Vedic scholars, relatives)—all have their specific expiations (1-27a). When an expiation of a community-nature must be undertaken, *śāntihoma* is to be done in a temple (27b-38a); when an expiation is to be done for an idol, due to pollution by a death in the temple for example, an elaborate *samprokṣaṇa*-rite must be done in an especially built *maṇḍapa*-pavilion (38b-73).

XXVIII. स्नपनविधि *Snapanavidhi* (32 śls.)

"Rules for Bathing (the Idol)"

Bathing of the deity must be done as an expiatory measure whenever a mistake in the regular and/or in the occasional liturgies occurs [see preceding chapter]; also it is to be done should the *pavitrārohaṇa*-'garlanding' ceremonies [see adhy. XXIII, above] or should the *damanāropaṇa*-offerings be ill-done, as well as whenever *kalhārotsava*-celebrations are undertaken. Indeed, bathing of the deity is done as part of any routine and of all optional rites (1-12). How it is to be done is outlined (13-26a); and *snapana*-bathing is to be followed by *dhūpa, dīpa, nīrājana,* and offering betel-nut to the deity. When these things are done the water which was used is to be sipped, and this act gives to the performer the fruits of 10 million *yāgas*. Other fruits are also described. The *snapana*-bathing rites are concluded by offering a handful of flowers at the feet of God and by offering a *mahāhavis*-offering (26b-32).

XXIX. उत्पातशान्तिविधि *Utpātaśāntividhi* (131 śls.)

"Concerning Calamities and their Pacification"

The expiatory remedies for various calamities, *etc.*, continue to be listed. When an earthquake strikes a village, the temple icon and the domestic idols are to be favored by special liturgies, the entire village is to be sprinkled with sanctified water, and other elaborate rituals are enjoined (1-45). When fire breaks out, the rectification ceremonies are similar, but the central activities this time are *prokṣaṇa*-libations with ghee (46-57a). When lightning hits various objects in a temple or elsewhere, the proper thing to do again involves *prokṣaṇa*—this time with water (57b-67a). When the earth opens up and swallows buildings and people, various *homas* are enjoined and pots containing water are arranged (for a *prokṣaṇa*) (67b-75). When astrological wonders are observed by day, certain elaborate evening rites are begun and continued through the next two days wherein many *homas* are done; as a culminating act in this

prāyaścitta-cycle, *prokṣaṇa* is done throughout the village, *etc.* (76-131). [It should be noted that all the prescribed rites are elaborate and include the construction of special *maṇḍapa*-pavilions, arrangements of pots, the ritual sprouting of seedlings, sacramental bathing of idols, liberal feeding of brahmins, *etc.*]

XXX. अन्तर्यागविधान *Antaryāgavidhāna* (43-1/2 śls.)

"Concerning Internal, Silent Worship"

So far all attention has been focused on external forms of worship; this chapter turns to internal sacrifice [*antaryāga*]. The first thing to be done is *prāṇāyāma*-breathing exercises, during which meditation of the "Immortal" is to be done by means of uttering a particular *mantra*—thus making the body a pure place for Viṣṇu to inhabit (1-14a). The *pañcagavya*-mixture is then discussed: how made, how used, *etc.* (14b-37). The closing *ślokas* (38-44a) list auspicious days and constellations, *etc.*

XXXI. मुद्राविधान *Mudrāvidhāna* (58 śls.)

"Concerning Ritual Hand-Gestures"

As a part of worship [*pūjāṅga*], it is ordained in the *śāstras* that certain *mudrā*-gestures be done to please the gods (1). The ones listed and described are: '*Tārkṣya*,' '*Cakra*,' '*Śaṅkha*,' '*Padma*,' '*Kroḍa*' (='*Varāha*'), '*Hṛdā*,' (*Hṛd*) '*Śiras*,' '*Astra*,' '*Śiva*,' '*Netra*,' '*Siṁha*,' '*Gadā*,' '*Bhadra*,' '*Upavīta*,' '*Alaṅkāra*,' '*Nārāca*,' '*Prāṇa*,' '*Darpaṇa*,' '*Musala*,' '*Ghṛta*,' '*Śrīkara*,' '*Muṣṭi*,' '*Vighneśa*,' '*Haṁsa*,' '*Senā*,' '*Dhvaja*,' '*Śāṁkarī*,' '*Svāhā*,' '*Sāmānya*,' '*Sura*,' '*Gokarṇa*,' '*Jñāna*,' '*Ardha*,' [?] '*Ājñā*,' '*Pāṇi*' (2-49a). When some of these are to be used in the worship of God is given (49b-58).

XXXII. प्रायश्चित्त *Prāyaścitta* (19 śls. [inc.])

"Expiations"

Expiations must be undertaken at a number of different times—when there is a mistake in routine worship, a mistake in occasional worship, or a mistake in optional worship. For example, a mistake may occur in the *pūjā*, or at (some point during) a festival, or in the bathing-rites of an icon, or during the fire-rites, *etc.* (1-7). Usually *prokṣaṇa* is sufficient to be done, followed by reconsecration of the idol (8-9). But when certain calamities befall, *śānti* is to be done, followed by a festival celebration which includes flag-hoisting ceremonies and so forth. When, for these *prokṣaṇa*-purposes, an *utsavabimba*-icon is not available then the *snapanabimba*-icon may be used; if that, too, is not available, then the *balibimba*-icon is to be used. (The closing *ślokas* of this version turn to answering the question of how to celebrate the appearance of God on a river-bank, *etc.*, with an appropriate form of *nityotsava*—10-19).

CRITICAL NOTES :—

As already noted in the Description, above, the three manuscripts available to us all contained lapses at the end of ch. XX and the beginning of ch. XXI as well as in the middle of ch. XXIII. There may also be a lapse at the end of ch. XXIV. The major part of the work—chs. I through XXIX appear to form a continuous, integral narrative. However, the miscellaneous nature of chs. XXX and XXXI and the redundant nature of ch. XXXII when compared with the foregoing contents of chs. XXVI-XXVII lead one to suspect that the final three chapters may be later interpolations added to rectify an otherwise abrupt ending of an earlier version. In any case, the final three chapters deserve critical scrutiny.

In comparing the Adyar *ms.* 10. J. 24 (*D. Nag.*/paper) and the version in MT. 2936 (*Telugu*/paper), it should be noted that while most chapters are fairly similar chs. XI, XIII and XVI yield significant, supplementary readings. Other available manuscripts may be found in Śrīraṅgam in the private collections of Arcaka Krishnaswamy Iyengar (*Grantha*/paper) and of N. Rangaraja Bhattar (*Grantha*/leaf), as well as at the Oriental Library at Tirupati, No. 1817 (*D. Nag.*) and elsewhere.

Because a work called *Utsavasaṁgraha* (MGOML R. 3286) quotes a chapter 16 from a "*Mārkaṇḍeya-saṃhitā*" — on *damanāropaṇavidhi* — the inference may be drawn, since no chapter in the present *Mārkaṇḍeya-saṃhitā* deals with this subject (let alone ch. XVI), that there may have been *two* works of this name. It may be noted that Schrader in *Introduction to the Pāñcarātra....* (p. 9.) suggested this same thing on other grounds. No additional chapters of the "other" work have yet been collected.

ADDENDUM

LIST OF *PĀÑCARĀTRA SAṂHITĀS* MENTIONED IN *MĀRKAṆḌEYA SAṂHITĀ*

I: 43-59—

1. Mârkaṇḍeya S.
2. Pāriṣada S.
3. Nāradīya S.
4. Viśvāmitra S.
5. Vainateya S. [*cf.* 26, below]
6. Garuḍa S.
7. Kāśyapa S.
8. Paiṅgala S.
9. Vāsiṣṭha S.
10. Puṣkala S. [*cf.* 47, below]
11. Sâttvata [*cf.* 48, below]
12. Sanaka S. [*cf.* 49, below]
13. Viṣṇusiddhānta S. [*cf.* 27, below]
14. Pādma
15. Padmodbhava S.
16. Vihagendra S.
17. Vāruṇa S.
18. Nalakubera S. ? [= Nala S. *and* Kubera S. ?]
19. Āgneya S.
20. Vāmana S.
21. Śulaka
22. Pārṣada S. [*cf.* 2, above]
23. Pāramaiśvarya
24. Pārāśara S.
25. Viṣvaksena S.
26. Vainateya S. [*cf.* 5, above]
27. Viṣṇusiddhānta [*cf.* 13, above]
28. Śrī Viṣṇutilaka S.
29. Lakṣmītilaka S.
30. Mūla S. (*sc.*: Śūla S. ?)
31. Śrī Bhāgavata S.
32. Īśvara S.
33. Kaubera S. [*cf.* 18, above]
34. Viṣṇu A.
35. Māyā S.
36. Sāṁkhya S.
37. Saṁkarṣaṇa S. [*cf.* 77, below]
38. Pradyumna S.
39. Brahmanārada S. [— Brahma S, and Nārada S.]
40. Umāmaheśvara S. ("conversation between Indra and Śukra")
41. Dattātreya S.
42. Varāha S.
43. Śukra S.
44. Trailokyamohana S.
45. Parama S.
46. Dhanañjaya S.
47. Puṣkala S. [*cf.* 10, above]
48. Sattva S. [*cf.* 11, above]
49. Sanaka S. [*cf.* 12, above]
50. Sanatkumāra S.
51. Satya S.
52. Sāttvata S.
53. Śaunakīya S.
54. Puṣṭi Tantra
55. Dākṣa S.
56. Mārīca S.
57. Hārīta S.
58. Yogahṛdaya S.
59. Madhusaṅgraha
60. Auśana S. } [*cf.* 60; also 43=same ?]
61. Uśana S. }
62. Dattātreya S. [*cf.* 41, above]
63. Vaihāyasa S.

64. Bhārgava S.
65. Parapuruṣa S.
66. Bhāradvāja S.
67. Yājñavalkīya S.
68. Gautamīya S.
69. Dūrvāsa S.
70. Kṛṣṇa S.
71. Nārasiṁha S.
72. Hayagrīva S.
73. Pulastya S.
74. Dattātreya S. [*cf.* 62, 41, above]
75. Śarva S. (Sarvārhya ? Īśvara ?)
76. Mihira S.
77. Saṁkarṣaṇa S. [*cf.* 37, above]
78. Mahāsanatkumāra S.
79. Viśva S.
80. Śālaka S.
81. Śārvarya S. [*sc.*: Śārvadhya S.]
82. Āgneya S. [*cf.* 19, above]
83. Puṣṭi Tantra [*cf.* 54, above]
84. Mahātantra S.
85. Śaunakīya S. [*cf.* 53, above]
86. Vīra S.
87. Prāceta S. [*cf.* 17, above (sym.)]
88. Vāmana S. [*cf.* 20, above]
89. Rāghava S.
90. Kṛṣṇa S. [*cf.* 70, above]
91. Śābara S. [or = Kṛṣṇaśābara S. ?]

(" .... worship of the Lord Hari is in the form of 108 *tantras.* They all separately lead to emancipation. I have dictated to you this *mantra* as has been dictated to me by my forefathers. The order of these *tantras* has been unfolded to you in detail. Some ways have been mentioned, some not [*anuktamuktamevaṁ*] to you ; find it out yourself those (both the told and the untold.") I : 55b-57.

[Index Code: LAKS]

(a) *AVAILABLE*:

Lakṣmī-Tantra, edited by Pandit V. Krishnamacharya, Adyar, Vol. 87 of The Adyar Library Series, The Adyar Library and Research Center, 1959. [*Devanāgarī* script.] (pp. 226 + 55 + indices). Rs. 30/-

(b) *NO LONGER AVAILABLE; RARE*:

Lakṣmī-Tantra, Mysore, Sadvidya Press, 1888. [*Telugu* script] (246 pp.).

Introductory Remarks—

Śrī-vaiṣṇavism is so-called because of the ascendant role that Śrī, the Goddess who is the Consort of Viṣṇu, occupies in its theology and piety. In the works of the *Pāñcarātrāgama* we find a variety of treatments afforded to Śrī or Lakṣmī—in some cases she is merely one among the Lord's constant attendants, in others chief among His retinue, in others co-equal and co-eternal with Him, and in at least one work the Source from which the Lord Himself gains His energies. The work under consideration here, the *Lakṣmī-Tantra*, is unusual in that it is perhaps the only *saṃhitā* of the canon exclusively devoted to Lakṣmī.*

The *Lakṣmī-Tantra* is unusual in another regard as well. It is one of the few texts that gives so much attention to the so-called "*jñāna*" concerns (*viz.*, chs. I-XX)—treating as we rarely find elsewhere so elaborately done the involutions and evolutions of creation at its various stages, and of ultimate principles, *etc.* By the same token, this book is also unusual in that it has such scant treatment of the so-called "*kriyā*" concerns, that is, the practical concerns that identify the outlooks of priests and directors of temple-building programs, *etc.*, that typify the bulk of the *Pāñcarātrāgama* literature.

In one regard, however, the *Lakṣmī-Tantra* strikes a familiar note. That is in the prolonged sections (chs. XXI-XXXIII, XLII-L *et passim*) given over

* The position that she occupies here is not consistent and clear : at times she seems to be at least co-equal and identical with the Lord ; at other times she seems to be presented as chief among His forms. Evidence may be easily adduced from the text to support arguments favoring either interpretation.

to the subject of *mantras*, their composition, analysis and application. Yet even here there is an atypical note struck—in that the *mantras* treated are addressed only to selected powers identified with Lakṣmī and her close associates, and in that the *dīkṣā*-initiation rites giving the aspirant access into the arcana lore of *mantras* is so summarily treated (see chs. XXI, XLI-XLIV). Only very few sections are given over to "worship," and even here the emphasis seems to be on an individual, contemplative type of devotional discipline rather than upon the performance of public liturgical routines (see chs. XXXIV-XL).

All in all, the *Lakṣmī-Tantra*, while of some interest for its unique theological perspectives and for its esoteric discussions of the "*Tārikā*"-cluster of *mantras*, is not to be taken as a work representative of the *genre*. It is absent—perhaps in the context of our foregoing remarks, not too surprisingly—from most of the lists of canonical titles. Its name appears only in the *Viśvāmitra* (50/108) and the *Viṣṇu Tantra* (62/154) lists. * However, a "*Lakṣmī-Tantra*" was quoted by Vedānta Deśika as well as by his Śaivite contemporary Appayya Dīkṣita; it was also quoted as a Pāñcarātra authority by the Śaivite Bhāskara Dīkṣita. These quotations at least attest to its authoritativeness in the canon during the period around the 13th and 14th centuries. While it has also been quoted and excerpted in a number of later works, attesting to its continued status in the corpus, there is no evidence that permits us to go back beyond the post-Rāmānuja period of Pāñcarātra creativity. In fact, the few other available clues for dating the work point to a confirmation that the work is the product of the post-Rāmānuja period. **

As it comes to us it is a work of slightly more than 3600 *śloka*s divided into some 57 chapters (assuming that the seven chapters added cautiously as an Appendix to the recent Adyar edition are authentic). The narrative framework (in chs. I and LVII) *** has Atri telling his wife what some sages once heard from Nārada who, in turn, relates what Indra heard from Śrī. Most of the chapters mention only Indra and Śrī as speakers.

DESCRIPTION OF CONTENTS

I. शास्त्रावतार *Śāstrāvatāra* (61 śls.)

"The Transmission of the Teaching"

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* The name "*Lakṣmītilaka*" is found in *Puruṣottama* (30/106); "*Lakṣmīnārāyaṇa*" appears in *Viṣṇu-Tantra* (46/154) but that would duplicate the "*Lakṣmī-Tantra*" entry if it were admitted to refer to the work at hand; the names "*Śrī*" and derivations from it appear on lists also only in duplication of the already mentioned titles.

** See, for example, ch. XVIII where "*Śaraṇāgati/nyāsa*" is discussed; *cf.* ch. L. Also, Pāñcarātra piety by this time seems to have been equated (chiefly?) with maintaining the "*pañcakāla*" observances—a stance typical of works of this post-Rāmānuja period.

*** The scene is in the Western Ghats, reminiscent of the *Sāttvatasaṃhitā* which is mentioned by name in chs. I; 21 and XLIX : 149.

Atri (3-9) is requested by his wife, Anasūyā, to tell of the greatness of the goddess Lakṣmī (10-16). In his reply, he says that Nārada once gave (17-54) this same instruction to the sages on Malaya mountain of the Western Ghats—the sage Nārada quoting what the penitential Indra was once told by Śrī Herself (55-61). It is noteworthy that here [see śl. 43b-44a] Śrī is considered to be as inseparable from Nārāyaṇa as the moonlight is from the moon. Also the connection of this teaching with the *Sāttvata Saṃhitā* (*q.v.*) is suggested [in śl. 21) in that it is transmitted at the same place, the Malaya mountain of the Western Ghats, by Nārada to the same group of sages.

II. शुद्धमार्गप्रकाश *Śuddhamārgaprakāśa* (61 śls.)

"The Emergence of the Unalloyed Ranges (of Being)"

The chapter opens with a description (by Śrī) of the *Paramātman*-form known as (the transcendent) Vāsudeva, of her intimate [*tādātmya*] relationship to Him and thus her own greatness, omnipotence, omniscience, etc. as His Śakti (1-25). The Lord in His own essence is *jñāna*; the attributes associated with this essence, however, are six—namely, *jñāna* (*icchā*), *śakti*, *bala*, *aiśvarya*, *vīrya*, and *tejas*. The characteristics of these six are given (27-36). Pure creation [*śuddhasṛṣṭi*] begins with the appearance of (the demiurge) Vāsudeva who is absolute quality-without qualities [*abhivyakta*/*anabhivyakta*] and is the "*para*" form of the Lord. Then follow the emergence in order and increasing activity (see ch. III, below), of the three *Vyūha*-forms: Saṁkarṣaṇa, who combines *jñāna* and *bala* and who controls *pralaya*; Pradyumna, who combines *aiśvarya* and *vīrya* and who controls creations [*utpatti*]; and Aniruddha, who combines *śakti* and *tejas* and who controls preservation [*sthiti*]. These four together contribute the range of Pure Creation—hence are called *cāturātmya* (37-61).*

III. त्रैगुण्यप्रकाश *Traiguṇyaprakāśa* (37 śls.)

"Emergence of the Three *Guṇas*"

The origin of *jñāna* comes from *sattva* (which combines with *bala* to form Saṁkarṣaṇa), of *aiśvarya* (which combines with *vīrya* to form Pradyumna) from *rajas*, and of *śakti* (which combines with *tejas* to form Aniruddha) from *tamas*—thus the three *guṇas* are underlying qualities of the three *Vyūha*-forms of Saṁkarṣaṇa, Pradyumna and Aniruddha (1-9). But in Pure Creation these three *guṇas* are not enunciated. However, Gross Creation is characterised by the gradual articulation of these three forces. At the time, while the difference between Pure and Gross Creation may be expressed thus one may also see it as the difference between the Protecting Lord and His Protected Creation, between Eater (enjoyer) and Eaten (enjoyed), between *Vidyā* (wisdom) and *Avidyā*

* Note that in ch. 51, below, the fourth *Vyūha* is said to be Keśava, *et. al.*

(ignorance) (10-20). The differences between the Pure and Gross states are further explained in that the former is characterized by the qualities *cit-śakti* and *bhoktṛ-śakti*, while the latter is characterized by the three qualities of *bhogya*, *bhogopakaraṇa* and *bhogasthāna* (21-31). The "reason" these latter phases are created is seemingly for the purpose of creating a means for the expression of and exonoration from the claims of *karman*—but really it is a purposeless activity in the highest sense of the Creator's own Pleasure (32-37).

IV. महालक्ष्मीसमुद्भूति *Mahālakṣmīsamudbhūti* (67 śls.)

"How Mahālakṣmī Came into Being"

Although Lakṣmī expresses her creative energies in Saṁkarṣaṇa, Pradyumna and Aniruddha, before they ever came into being she existed as Vāsudeva (1-12). As Vāsudeva, Lakṣmī existed simultaneously as the six *guṇas*; in her forms as the three *Vyūhas*, she exists emphatically in complements of these six qualities paired off in their peculiar ways, and thus in these combinations she acts directly as *pralayakartā* and *śāstropadeśakartā*, as *sṛṣṭikartā* and *śāstrapracāraka* and *phalanakartā* and *śāstraphalanirvāhaka* (13-20 [with the help of commentator's notes in Adyar edition]). But even these various forms she takes are eternal (21-26). Moreover, she exists in a twelve-fold mode as the activating power in Keśava, *et. al.*, as well as the abiding and sanctifying power in *arcā*-forms (27-31).* Since she is Pure Activity itself it is not surprising that she participates and co-ordinates all the activities and interactivities of the entire creation as it involves by means of the dynamic interaction of the *guṇas*, *etc.* Whatever Form she assumes, whatever weapons she wields, by whatever name she is called, these are explained ** in terms of how she is the overseer, protector, pervader, *etc.* of all creation (32-67).

V. प्राकृतसृष्टिप्रकाश *Prākṛtasṛṣṭiprakāśa* (85 śls.)

"The Chapter Revealing How *Prakṛti* Creates"

In this chapter Lakṣmī speaks of her forms and activities when each of one of the three *guṇas* dominates. When *rajo-guṇa* characterizes her being she appears as Mahāśrī who, with Pradyumna, creates Viriñci (Brahmā) or Datta along with Śrī; when *tamo-guṇa* characterizes her being she appears as Mahāmāyā who, with Saṁkarṣaṇa, creates Rudra or Śaṅkara along with Trayī; and when *sattva-guṇa* characterizes her being, she appears as Mahāvidyā who, with Aniruddha, creates Viṣṇu with Trayī, *etc.*, along with Gaurī. Of these generations, the following creatively conjoin: Viriñci with Trayī, Rudra with Gaurī

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* Note that no mention of the *antaryāmin* mode is given here as is typically found in other Pāñcarātra theological expositions at this point.

** Iconographically, Śrī is to be understood as that which is symbolized in depictions of Sarasvatī, *et. al.*

and Viṣṇu with Śrī—and up to this point this is called the first stage of creation (1-14). The second stage of creation comes when the first couple [Viriñci and Trayī) produce a cosmic egg only to have it destroyed by Rudra and Gaurī; thereupon the first couple produce another cosmic egg (having at its center Pradhāna), which Viṣṇu and Śrī take upon themselves to protect (15-17). The third stage of creation is when Viṣṇu takes the Primal Germ [*pradhāna*] and, placing it and Himself on the cosmic waters goes to sleep—during which period there grows from His navel, a lotus bearing Brahmā and Trayī (18-23).

Indra asks here about *kāla*-time and whether it relates to *cit* or *acit*. He is told that it is a part of *acit*, that it possesses the *ṣaḍguṇas* and that it helps Brahmā in his creation. As for the creation carried on by Brahmā, the first things produced are the subtle forms of sound [*śabdatanmātra*], space [*sparśatanmātra*], color [*rūpatanmātra*], *etc.*, and their respective gross form (24-41). Then were created the sense-organs [*indriya*] like hearing, touch, sight, taste and smell—the products of the *ahaṁkāras*, themselves of three varieties. In addition to the above *jñānendriyas*, there are, along with mind, the five *karmendriyas* of speech, hands, feet, generative organ and semen. All of these are Lakṣmī's *śakti*-forces. How these relate to each other and to the whole of creation is given in detail (42-78).

All these preceding evolutes had been within the cosmic egg. Then Prajāpati arose and produced Virāṭpuruṣa, and from this four-faced being came Manu. From Manu came the Mānavas, from whom in turn came Marīci and others. And from them came the world of living men as we know it (79-85).

VI. षट्कोशप्रकाश *Ṣaṭkośaprakāśa* (45 śls.)

" Concerning the Six *Kośas* "

In this chapter Lakṣmī attempts to identify herself with each of the six *kośas—śaktikośa* (5-14), *māyākośa* (15-19), *prasūtikośa* (20-22), *prakṛtikośa* (23), *brahmāṇḍakośa* (24a) and *jīvadehakośa* (24b). These six may be analyzed into two groups : the first forming a group by itself and characterized by the eternal presence of Mahāviṣṇu with His three *guṇas* ; the other group comprises the remaining five *jīvas* from gods to *flora*, all subject to rebirth. Lakṣmī pervades all these *jīvas*—and is more or less present according to her will (25-41a). To Indra's question about them, Lakṣmī enumerates the 25 *tattvas* (41b-45).

VII. प्रमातृकरणप्रकाश *Pramātṛkaraṇaprakāśa* (48 śls.)

"Concerning the Role of Lakṣmī as Instrument and as " knower (Measurer-Maker) "

The 25 *tattvas* mentioned in the preceding chapter are now briefly described in a reverse order (1-17). As the supreme " knower (Maker-Measurer)

[*pramātā*], Lakṣmī says that she has four forms—*Śūnyamāyāpramātā, Prāṇamāyāpramātā, Aṣṭapurīpramātā* and another one which is not named at this point 18-24); (however, when she chooses under the influence of *māyā* not to manifest her *jñāna*-and-*kriyā*, she takes three forms—*jñānasaṁkoca, kriyāsaṁkoca* and *svarūpasaṁkoca* (25-26); she may also choose to appear in her two-fold or her single form—but these have already been mentioned, she says (27). Having so far described her outer appearance and effect, she now turns to describe her essential being and its inner motivation. This is described in terms of various levels of knowledge [*manas/buddhi/ahaṁkāra*] seeking after their various objects —being a description of the dynamics of pure Mind on action, variously analyzed, labelled and characterized (28-42).

To Indra's question, Lakṣmī says that the objects to be known [*prameya*] are two-fold—external objects to be perceived on the one hand, and internal feeling like *duḥkha* and *sukha* to be experienced. Lakṣmī stands in each man as the instrument and means [*karaṇa*] for this knowledge (43-48).

VIII. लक्ष्म्यवतारप्रकाश *Lakṣmyavatāraprakāśa* (50 śls.)

"Concerning the *Avatāra*-aspects of Lakṣmī"

Just as the forms of Nārāyaṇa—as Paravyūha-Vāsudeva and as Saṁkarṣaṇa, Pradyumna, and Aniruddha—always has His *śakti*-power as an integral part of His Being, so Lakṣmī is always and for ever to be associated with Nārāyaṇa and His forms (1-15). With Aniruddha, she is Kamalā; with Nārāyaṇa, the Śaktīśa, in his 2-armed and 4-armed aspects, as well as with other forms—she has other names and aspects (16-50).

IX. केवलावतारप्रकाश *Kevalāvatāraprakāśa* (59 śls.)

"Concerning Her separate Descents"

Although she is "never" separated from the Lord, there are nonetheless "some times" when she takes birth by herself for the benefit of the world. The outline stories of these various *avatāra*-forms are then given: her descent as Mahiṣāsuramardinī (1-14), as Mahākālī (15-19), Kauśikī (20-27), Sunandā (28-29), Raktadantikā (30-32), Śākambharī (33-36), Durgā (37-38), Bhīmā (39-40) and Bhrāmarī (41-43). Any person who knows of these various forms Lakṣmī takes—yet comprehending her immutable bond with the Lord—will appreciate immense spiritual and wordly rewards (44-59).

X. परव्यूहप्रकाश *Paravyūhaprakāśa* (44 śls.)

"Concerning the Supreme and (other) Modes (of Being)"

The chapter opens with Indra's question about the various forms the Lord has taken along with Lakṣmī. After some general observations (4-11), the

Paravyūha-form [Vāsudeva] is first described (12-18a, 27b-34) with some special remarks on the Para-form in its three stages of *suṣupti* (18-21), *svapna* (22-25) and *jāgrat* (26-27a). Then Saṁkarṣaṇa's form is described (31b-33), followed by a description of Pradyumna and Aniruddha together (34-41). These three forms, plus the fourth, each in its triple staged manifestation, are all part of the Lord (42-44).

XI. विभवप्रकाश *Vibhavaprakāśa* (54 śls.)

" Concerning Divine Manifestations "

Lakṣmī first describes how, although the Lord gets all the credit for His *vyūha*-forms and for His other manifestations, it is really She who is responsible for their appearance (1-8). The four *vyūhas* all have to undergo the four-fold process [note : one more category is thus added here to the preceding chapter's analysis] of *turyādi* to *suṣupti* to *svapna* to *jāgrat* (9-10). The unity behind these four *vyūhas* is " Viśākharūpa " who, having made Himself into four, then also proceeds to make Himself into various *vibhava* forms (11-18)—and there are 38 names listed as among those *vibhava* forms (19-25). These various forms of " Viśākharūpa " are as the branches of a tree—and the six *guṇas* which characterize the source also pervade the weapons, persons, *etc.*, of the many forms (26-37). Lakṣmī again says that she and the Lord are absolutely inseparable (38-39).

Indra wants to know why there is any division of the Lord at all into other forms. She answers that it is for the benefit of mankind that this is done. But Indra is insistent and proposes that the benefit could as well come in One Form of the Lord, and Lakṣmī replies (43-54) that He takes various forms so that He may be comprehended by each of the many types of *jīvas* according to their *puṇya*-induced present state of understanding.

XII. शक्तिप्रकाश *Śaktiprakāśa* (57-1/2 śls.)

" Concerning *Śakti*-Powers "

Indra asks how she, being essentially *cit-śakti*, is able to affect *jīva* ? He also wants to know what are the pains [*kleśa*] of *jīva*, and how many there are of these? He also inquires about the activities [*karman*] of *jīvas*, and how many there are of these ? Further he asks about the ideas [*āśaya*] of *jīvas*, and how many are there of these ? (1-3).

She replies first about her own nature which, being universal, has the dual aspect of active-passive, eater-eaten, enjoyer-enjoyed, mover-moved, *etc.* (4-7). As for the *kleśas*, she appreciates them, as she experiences them according to her pleasure, but being immutable, the answer is that primarily she causes the *jīvas* to experience *kleśa* without herself becoming involved. The *kleśas* are

five—*tamas, moha, mahāmoha, tāmisra* and *avidyā* (8-12)—and these are explained thus in their inter-relating and casual relationships (13-27). As for *karmans* and their effects, these are only briefly discussed (28-31); the same is true of the *āśaya*-ideas and their varieties (32-35). Both of these are outgrowths of the preceding and all these effects are directly or indirectly controlled by Lakṣmī in her various *sṛṣṭi-, sthiti-,* and *saṁhāra-śakti* energies (36-58a)—3 of her 5 *śakti*-powers.

XIII. जीवस्वरूपानुग्रहप्रकाश *Jīvasvarūpānugrahaprakāśa* (40 śls.)

" Concerning Her Gracious Power and Her Form as *jīva* "

One of her *śaktis* not explained in much detail in the preceding chapter—*viz.*, her *anugraha-śakti*, by which she blesses people—is here explained (1-15).

Then Indra asks her to explain more about her *cit-śakti* energy, and the form it takes as *jīva*. At this point, some (rather appealing) images and ideas are adduced in her answer by which she illustrates how, as the Wisdom of the Lord and as His Active Self, she is able to move Unity to a voluntary multiplicity. Although the *jīvas* are as but facets of the whole, yet their brilliance flashes occasionally as a reflection of the One behind their being; still, they are but truncated forms of it (16-39a). Even the fact that Lakṣmī can be comprehended at all is part of her own doing—but for the rationale behind this condescension and self-limitation we must read on in the next chapter! (39b-40).

XIV. लक्ष्मीस्वरूपप्रकाश *Lakṣmīsvarūpaprakāśa* (58 śls.)

" Concerning Lakṣmī's Own Form "

Lakṣmī says that she is both Knower [*jñātā*] and known [*jñeya*], hence she can be reflected in the intellects of human beings whose comprehension is limited. The entire epistemological process, indeed, is due to the fact that Lakṣmī so wills for man to be able to think on her. The bulk of the chapter (1-58) is concerned with discussing how the object of knowledge, which is in one sense different from the knower, is accommodated to the mind of the knower. Once again is ascribed to Lakṣmī the facility to effect this identification between that which is to be known and him who knows. The logic of the argument here is to demonstrate that all things known and knowable lead back to Lakṣmī, who is—in this regard—pure Knowledge, its Source and its object as well as the dynamic operating between these.

XV. उपायप्रकारप्रकाश *Upāyaprakāraprakāśa* (36-1/2 śls.)

" Revelation of the Means for Salvation "

Indra asks about the means that will please Lakṣmī and lead finally to *mokṣa* (1-7). Once again she stresses her unity with the Lord before saying that the best means to salvation is a discriminating knowledge of the four steps

[*upāya*] that lead to her—namely by observing the *karmas* prescribed by the śāstras for one's particular caste and life-stage (18-19) ; by maintaining the *sarvatyāga*-attitude in whatever one does (be it in *mantras*, deeds, rewards or credit) as an offering to the divine beings (20-23a) ; by perceiving the truths of common, discursive and ultimate knowledge [*saṁkhyā*] (23b-37a) ; and by *yoga*.

XVI. उपायप्रकारविवरण *Upāyaprakāravivaraṇa* (43 śls.)

"Explanation of the Means to Salvation"

This chapter continues to discuss what the foregoing chapter began. Continuing the ultimate category of *saṁkhyā*-knowledge, there is a discussion of the *mahat-tattva* (1-4), followed by an explanation of the evolution of *ahaṁkāra-tattva* (5-25). Then (26-29), in a section relating to the discursive knowledge mentioned before, it is pointed out that even this is Lakṣmī's gift. Then—what was not explained at all in the preceding chapter is taken up here—it is pointed out that *yoga* is of two kinds, *samādhi* and *saṁyama*. These are given particular meanings by Lakṣmī (30-41). The final thing taken up is a further expansion on the *sarvatyāga*-concept of selflessly dedicating oneself to the Goddess (42-43).

XVII. रहस्योपायप्रकाश *Rahasyopāyaprakāśa* (107-1/2 śls.)

"Concerning the Secret Means"

After the usual protestations by Lakṣmī concerning her identification with the Lord in all His forms, she points out that His [Her ?] Feet are the goal of all creatures (1-36). For man in his present state, she says, the best way thither is to practise *nyāsa* or *śaraṇāgati* (37-56), which itself is explained further in its attitudinal and habitual peculiarities (57-63) and in its six different modes (66-74) and other characteristics (to 107). Even a person who chooses this way, however, must also worship Lakṣmī by means of a *mantra*-form having once obtained *dīkṣā* (108a).

XVIII. मन्त्रस्वरूपकथन *Mantrasvarūpakathana* (51½ śls.)

"Nature of the *Mantra*"

Indra asks to know more about this *mantra* and other matters concerning its use *etc.* (1-10a). Her answer commences by discussing about Sound itself, of which a *mantra* is the gross form ; and just a Sound is identified with Brahman so that the *mantra* conveys the gross form Vāsudeva (10b-30). Indeed, all things like *Śāstras, Vedas etc.*, have their origin as *śabda*-sound (31-43). Then, turning to *mantras*, she defines a "*mantra*" as that which protects the knower of it (44). There are several kinds of *mantras*—and they all can give worldly pleasure or release, depending on how one employs them (45-52a).

XIX. वर्णोत्पत्तिनिरूपण *Varṇotpattinirūpaṇa* (46 śls.)

" A Discussion of the Origin of all Letters "

Lakṣmī in this chapter proceeds to tell how she is the source and creator of all the vowels and letters of the alphabet. [There is a somewhat forced attempt to identify the letters "*ka-*" to "*ma-*" of the alphabet with the *tattvas*, certain other letters with 4 of the 8 steps of *yoga*, *etc.*] (1-46).

XX. वर्णाध्वा *Varṇādhvā* (52 śls.)

" The Way (of Perceiving Truth) through Letters "

God can be known through various ways [*adhvā*] and one of these is by means of *varṇa*-letters and sounds. It is Lakṣmī who comes out of the Lord as the sound-energy [*śabdaśakti*] in order to save the world ; at first an indistinct monotone, clever men now are able to perceive her in the Sound of letters. In turn, these letters are classified into the *tattvas*, the four *vyūhas*, gods and goddesses, *etc.* (1-52).

XXI. गुरुशिष्यलक्षण *Guruśiṣyalakṣaṇa* (41½ śls.)

" Characteristics of Preceptors and of Aspirants "

Just as one can approach God by the way of artful living [*kalādhvā*] so also one may master the letters and sounds as they are found in the *bīja*, *piṇḍa*, *saṁjñā* and *pada* elements of *mantras* (1-16a). To help one into the complex understanding of the *mantras*, a *guru*-teacher is necessary. The prerequisites of such a teacher are given (30-36), as well as indications concerning who is suitable for receiving such instruction (37-42a).

XII. षडध्वमन्त्रस्वरूप *Ṣaḍadhvamantrasvarūpa* (39½ śls.)

" *Mantras* Explained as Having Six Stages "

Indra asks to know about *mantra*, whether some are superior, others inferior, *etc.* (1-2). There are six stages [*adhvā*] in which Lakṣmī in her *mantra*-form makes her appearance (3-11). Each of these—namely *varṇamayādhvā*, *Kalādhvā*, *tattvādhvā*, *mantramayādhvā*, *padādhvā* and *bhuvana-mayādhvā*—are successively explained (12-27). By comprehending *mantras*, and what they reflect about reality and Lakṣmī's intimate role in it, a man attains all things (28-31).

In answer to Indra's question, there are said to be three classes of *mantras*—superior (as in *Pāñcarātra*), middling (as in *Vedas*), and inferior (as in *śāstras*) (32-36). Another classification is given according to the *mantras* being with or without *bīja*, *etc.* (37-38).

XXIII. मातृकाप्रकाश *Mātṛkāprakāśa* (39 śls.)

"Concerning the Alphabet of letters"

In a purified spot on the floor, where worship is to be done, clay is smeared and a *cakra* or lotus motif is drawn (1-12). Then follow technical directions for fixing the letters in specified places in the motif (13-20). This motif with the letters is the "Body of Īśvara," and each letter corresponds to a particular limb or feature of that Body (21-29). [Note: This is to prove the key for understanding directions for composing *mantras* in subsequent chapters.] Then follow instructions for performing *pūjā* to the *varṇamātṛkā* or the body of letters or the Alphabet (30-33). The chapter ends (36-38) by naming seven *mantras* of importance: "*Tāra,*" "*Tārikā,*" "*Anutārikā,*" "*Jagadyoni,*" "*Pradyumna,*" "*Sārasvata,*" "*Mahālakṣmī.*"

XXIV. तारप्रकाश *Tāraprakāśa* (78-1/2 śls.)

"The '*Tāra*'-*Mantra* Explained"

How to compose the "*Tāra*" -*mantra* [*OṀ*] by using the *varṇacakra*-design is given (1-7). Then follows a lengthy and elaborate explanation of the cosmic symbolism of each element of this *mantra* (8-22), followed by a brief description of how it is to be offered in worship and how it is to be taught, *etc.* (25-52a). The "*prasāda*"-*mantra* [*Haṁ*], the "*saṁjñā*"-*mantra* [*Haṁso*], the "*astra*"-*mantra*, the "*paramātma*"-*mantra* [*So'haṁ*], the four—"*pada*" -*mantras*—these are all discussed briefly (52b-79a).

XXV. तारिकामन्त्रप्रकाश *Tārikāmantraprakāśa* (51-1/2 ślś.)

"Explanation of the '*Tārikā*'-*Mantra*"

This chapter deals with the method of composing the "*Tārikā*"-*mantra*, which *mantra* helps the faithful to cross over the ocean of *saṁsāra*. The directions for giving names of God to each of the letters in the *varṇacakra*-motif are given (2-35). Then it is related how to compose the "*Tārikā*"-*mantra* (36-44). Other names by which the same mantra is known—"*Pādma,*" "*Mahālakṣmī,*" "*Tāra,*" "*Gaurī,*" "*Hṛllekha,*" *etc.* — are then mentioned (45-47).

Then the "*Anutārikā*"-*mantra* is similarly, but much more briefly, discussed, with directions given for its composition (48-52a).

XXVI. सप्तविद्याप्रकाश *Saptavidyāprakāśa* (43 ślś.)

"Elucidation of the Sevenfold Wisdom"

Indra asks to know the difference between the "*Tārikā*" and the *Anutārikā*" *mantras* (1-2). An eulogy of the "*Tāra*-(*ka*)", "*Tārikā*", and *Anutārikā*" *mantras* is offered (3-12), in which certain distinctions are made between

them—each of these being respectively reflecting the emergent energies from the Lord's quiescent to His active, creative stage. Further esoteric reflections about the nature of sound and its analogous emergence from subtle to gross to principle are given (13-27a). Then the remaining four "*bīja*"-*mantras* are listed and briefly discussed—"*Jagadyoni*", "*Pradyumnī*" "*Sarasvatī*," and "*Mahālakṣmī*" —with brief directions for composing them with help from the *varṇacakra* motif (27b-43).

XXVII. सदाचारप्रकाश *Sadācāraprakāśa* (49 śls.)

"Concerning Proper Behavior (in regard to *Mantra* Usage)"

First there is Indra's question concerning the further rules of the "*Tārikā*" -*mantra* which brings a description of how to construct the "*Hṛllekha*"-*mantra* —which is a slight variant on the "*Tārikā*" (1-16) [*cf.* XXV: 36-44, above]. Indeed, there are at least five variations on the "*Tārikā*"-*mantra* like this, where a *visarga* or a letter is taken away or changed in the construction of the *mantra* (17-24). These methods are to be taught to an initiate (25-27), and after he has received this instruction, he must thereafter conduct himself in ways appropriate to his new status and in ways that will maintain his purity and worthiness to retain the *mantra* (28-49).

XXVIII. सदाचारप्रकाश *Sadācāraprakāśa* (59 śls.)

"Concerning Proper Behavior (cont'd.)"

A Pāñcarātra brahmin should observe the duties that relate to each of the *pañcakāla* periods of the day—starting with *abhigamana* (1-23), moving on then to *upādāna* (24-25), *ijyā* (26-28), *svādhyāya* (29-37a) and *yoga* (37b-50). The chapter closes with an eulogy of those who observe these five clusters of pious activities daily throughout their lives (51-59).

XXIX. अग्नीषोमविभागप्रकाश *Agnīṣomavibhāgaprakāśa* (71 śls.)

"Concerning the '*Agnīṣoma*' components"

Indra asks to know about the "*Agnīṣoma*" components of the "*Tārikā*"-*mantra* complex (1-2). Lakṣmī explains that the *Agni*-part of the "*Agnīṣoma*"-*mantra* reflects her own bright and active nature [*kriyāśakti*] in the form of Sūrya—perceived in various ways in mundane fire and all that it effects, as well in the sky (lighting) (3-32a), and also within man's digestive tract (32b-35). The *Soma*-part of the *mantra* is a reflection of the moon in the sky, the medicinal herbs on the earth, and a special nerve in the human body (36-41). Further this variant of the "*Tārikā*"-*mantra* also reflects or is reflected in Sudarśana's power (42-54). But Sudarśana, of course, has his own *mantra*—and the method for constructing it is given (55-71) in terms of its *bīja* and *piṇḍa* aspects.

XXX. क्रियाशक्तिप्रकाश *Kriyāśaktiprakāśa* (65 śls.)

"Concerning the Activating Power (In the 'Sudarśana-*mantra*)"

In this chapter the *pāda* aspect of the "*Sudarśana*"-*mantra* is dealt with in terms of composing it from the Sudarśana-*cakra*. This six-syllable *mantra* is praised, detailed directions are given for steps in constructing it letter-by-letter, and explanations of its *adhvā*-levels of reference are suggested (1-63). The "*vyūhas*" of Sudarśana are Sun, Moon and Fire (64-65).

XXXI. सुदर्शनप्रकाश *Sudarśanaprakāśa* (82 śls.)

"Explanation of the '*Sudarśana*'-*Mantra*"

The "*Sudarśana*"-*mantra* is further praised, and some of its "prayogic" effects are listed (1-32). The "*Sudarśana-gāyatrī*"-*mantra* is then described (33-36), followed by the *Sudarśana*"-*mudrā* (37-39). The *śakti*-power of the *mantra* may be obtained by repetition of the *mantra* with the *mudrā*-gestures accompanying it; the effect will be to kill one's enemies or to abolish impediments (40-44). The "*Sudarśanaṣaḍakṣara*"-*mantra* is then described in terms of what is to be meditated upon during *mantra*-repetitions—thus yielding a description of (the iconography of?) Sudarśana (45-63). At the end, Lakṣmī identifies herself also with Sudarśana (64-82), this being one of her most extraordinary forms.

XXXII. स्थूलादिप्रकाश *Sthūlādiprakāśa* (66 śls.)

"Explanation of the Gross and other forms (of *Mantras*)"

Lakṣmī says that her "*Tārikā*"-*mantra* aspect has three forms—*sthūla* (1-11), *sūkṣma* (12-14), and *para* (15b-37a)—each of these in turn being analyzed into three parts. Again, stressing her unity with Viṣṇu, the preceding is echoed and each category is assigned a letter, and the process becomes increasingly complex until some 70 letters are said to comprise Lakṣmī's cosmic *mantra*-form (37b-52). The chapter closes with an eulogy of those who understand and practise this complex *Tārikā-mantra* (53-65).

XXXIII. अङ्गोपाङ्गादिमन्त्रप्रकाश *Aṅgopāṅgādimantraprakāśa* (122 śls.)

"Concerning the Various Parts comprising *Mantras*"

This whole chapter deals with the parts that go to make up the various "*Tārikā*"-*mantras*—the *aṅgas* (1-10), the *upāṅgas* (11-13), the *alaṅkāras* (14-23), the "*astra*"-*mantra* addition (24-28), the "*ādhāra*"-*mantra* addition (29-39), the "*ādhāreśa*"-*mantra* addition (40-44), *etc.* (45-48). The remainder of the chapter deals with other independent *mantras* of the "*Tārikā*" -class, similar in treatment to the way the "*Sudarśana*"-*mantra* was previously (chs. XXX, XXXI, above) treated: "*Kṣetreśa*" and other *mantras* (49-60),

"*Gaṇeśa*" and other *mantras* (61-113). The chapter ends with an eulogy of those who understand and employ the *mantras* of the "*Tārikā*" -complex (114-122).

XXXIV. स्नानविधिप्रकाश *Snānavidhiprakāśa* (141½ śls.)

"In Regard to Bathing Rites and other matters"

This chapter turns to *mudrās*, saying these gestures are to be employed on at least these occasions—during *snāna*-ablutions, during *mantranyāsa*, along with *maṇḍala*-worship, during *pratiṣṭhā* of an icon, when offering vessels to the Lord, at the time of pūrṇāhuti (1-3).* The reason one uses these ritual gestures is to throw aside impediments (4). Then some 41 mudrās are named and very briefly explained (4-89).

Turning to *snāna*-ablutions, Lakṣmī underlines their importance (90-93) and suggests how to undertake their practice. She says there are 3 varieties of *snāna*—*jalasnāna*, *mantrasnāaa* and *smṛtisnāna* (*i.e.*, by sublime meditation) in that increasing value (94-110). How to do each is given in turn (111-121, 122a, 122b-142a).

XXXV. अङ्गन्यासविधि *Aṅganyāsavidhi* (81 śls.)

"Rules for '*Nyāsa*'-Concentrations in Various Limbs of the Body"

The five *bhūta*-elements in the worshipper's body are to be meditated upon in order to purify them; and this is done as a preliminary to silent (or any other kind of) worship. How this is to be done is given (1-51)—again employing letter-symbols to stand for the otherwise abstracted elements. The *jīva*-spirit is next focused upon for purification (52-54a), whereupon *aṅganyāsa* of the *mantras* may be done by assigning to certain parts of the body different *mantras*. Thus the worshipper himself becomes invested by the powers of the *mantras*, and he is thus ready to commence worship by invoking God's Presence in himself (54b-81).

XXXVI. अन्तर्यागप्रकाश *Antaryāgaprakāśa* (150 śls.)

"Meditational Worship"

Continuing with the silent portions of worship, the aspirant invokes God's Presence by employing certain yogic measures—first by calling upon and joining into his own body at appropriate places the presence of *ādhāraśakti*, *kūrma* and *nāgendra* (1-31). Then on these Nārāyaṇa Himself is to be thought of as present in all His power; alongside Him will be Lakṣmī (32-67). These are to be honored by the "Puruṣasūkta Hymn" and the "Śrī Sūkta Hymn" and the

* Inasmuch as the remaining chapters take up only the first four occasions mentioned here, can we expect that there are some additional, "lost" chapters taking up the use of *mantras* (hence also *mudrās*) during *homa*, *etc.* ?

propriety as well as the method of doing these are to be understood (68-140) as one further concentrates and mentally honors these aspects of deity present in one's body. Next, mental *homa* should be done (141-150)—the parts of the body providing all the analogous items needed in a normal *homa*-offering.

XXXVII. बाह्ययागप्रकाश *Bāhyayāgaprakāśa* (75½ śls.)

" Concerning Overt, Liturgical Worship "

After some preliminary remarks concerning the origin and utility of *bāhya-yāga*-external worship, this chapter turns to the requirements of liturgical worship. First a 4-pillared *maṇḍapa* should be provided (1-13), furnished with a *maṇḍala*-motif with nine loti-forms [*navapādamaṇḍala*] (15-24). On this a pot or an icon is used, according to the *pūjaka*'s wishes, wherein the presence of God is invoked by the " *Tārikā-mantras*, and four other vessels filled with various materials are also provided for the liturgical purposes—*arghya*, *ācamanīya*, *pādya* and *snānīya* (25-32). After having purified the utensils to be used in worship (23-40), various deities are to be invoked to be present for the immanent liturgical rites of worship (41-71). The last thing to do before commencing the liturgical worship is for the worshipper to honor to line of his *gurus* and the *pitṛs*. Having got their permission to proceed, worshipping of Lakṣmī may commence (72-76a).

XXXVIII. बहिर्यागप्रकाश *Bahiryāgaprakāśa* (84½ śls.)

" Overt Liturgical Worship (cont'd.)"

Actual rites begin with a prayer (1-2) and a " transferral " of the interiorized Viṣṇu in the aspirant's body to the pot or icon there is effected by breathing His presence out through the nose and simultaneously performing four particular *mudrā*-gestures (3-13). Invocation, followed by *layayāga*-contemplation of the Lord, is done (14-21), whereupon he undertakes *dhyāna*-contemplation of Lakṣmī (22-26) and then of Lakṣmī and Nārayāṇa together (27-85a).

XXXIX. बहिर्यागप्रकाश *Bahiryāgaprakāśa* (47 śls.)

" Overt, Liturgical Worship (contd.) "

After *dhyāna*-contemplation is over, the following order of worship is observed: *mantrāsanārcana* (2-4a), *snānāsanārcana* (4b-17), *bhadrāsanārcana* or *alaṅkārāsanārcana* (18-26a), *bhojyāsanārcana* (26b-30), *mātrāsanārcana* (31), *paryaṅkāsana* (32). Thereupon the *pūjaka* silently does some *japa*-repetitions of *mantras* with the help of a rosary [*akṣamālā*]—and details of the construction, *etc.*, of this rosary are given (33-47).

XL. नित्यविधिप्रकाश *Nityavidhiprakāśa* (119½ śls.)

" Regarding Rules for Daily Practices "

Continuing with the discussion of the *akṣamālā*-rosary Lakṣmī tells (1-17) how it is to be sanctified for use. Also she gives a brief description of the *ghaṇṭā*-bell used for worship (19-29) before she returns to the daily procedures for the worship rites. In these we are given a description of *homa*-rites—including *kuṇḍa*-measurements (31-35), steps in the liturgy of fire-offerings, *etc.* (36-84). After this, concluding parts of the daily liturgy are described—*lokapālakārcana* (85-89), *pitṛtarpaṇa* (90-93) and *anuyāga* (94-99).

The liturgical performances thus over, one should persevere the rest of the day in Vedic and *śāstra* recitations (100-103). The remainder of the chapter gives alternatives and concessions for all the foregoing injunctions. (104-120a).

XLI. दीक्षाभिषेकप्रकार *Dīkṣābhiṣekaprakāra* (66 śls.)

" Concerning *Dīkṣā*-Initiation and *Abhiṣeka*-Purifications "

Indra asks about *dīkṣā*-initiation (1-2), and Lakṣmī replies by defining the term as that which severs all miseries and gives a comprehensive perception of everything ("*dyati kleśakarmādīn īkṣayati akhilam padam*—5) and saying rites are of three types—*sthūla*, *sūkṣma* and *para*—and that a person may by them become either a "*samayin*," "*putraka*," "*sādhaka*" or "*ācārya*" (3-8). The remainder of the chapter is given over to a step-by-step description of the rites —preparations of the candidate (9-13); winding him in a 3-stranded string with 24 knots (14-18), and later cutting it up and throwing it into the fire (19); contemplation by the initiate of his worldly condition and involvement (20-26); blindfolding him and putting a book in his hand (28 ff.); *etc.* Initiation according to these rites is called "*mantradīkṣā*" (34). An alternative method of initiation is called "*tattvadīkṣā*" and this is briefly described (36-59).

The *dīkṣā*-rites are capped by an *abhiṣeka*-bath (60-63), whereupon the initiate honors his *ācārya* and is in turn given the "*Tārikā*"-*mantra* from his preceptor (64-66).

XLII. तारमन्त्रोपासनक्रम *Tāramantropāsanakrama* (77½ śls.)

" The Method of Constant Concentration on the '*Tāra*'-*Mantra* "

Indra asks about the recitation of the "*Tārikā*"-*mantra* (as a *vrata*), and Lakṣmī answers at some length by saying that one should begin the (*vrata*) recitation during the dark fortnight of the month and continue from the eighth through the twelfth day, observing certain rigors of moral restraint. When *homa* accompanies such disciplined acts—and when fasting, ritual bathing, *etc.*, are like-wise added—then the results will be assured. Indeed, Lakṣmī gives the day-by-day directions for performing this seven-day *vrata*-undertaking (3-39). What the results will be for a person who succeeds in this *vrata* are given (40-43a). The remainder of the chapter turns to other miscellaneous

XLVI. लक्ष्मीमन्त्रसिद्धिप्रकाश *Lakṣmīmantrasiddhiprakāśa* (40½ śls.)

" How to Achieve Equanimity by the '*Lakṣmī*'-*Mantra* "

This chapter tells how to construct an 8-petalled pink lotus *maṇḍala*-design for the worship of Lakṣmī, and how to go about the meditational preliminaries and the esoteric liturgies that follow (1-24)—including *nyāsa*, *mudrā*, *homa*, *etc*.

The remainder of the chapter tells what rewards will come to those who succeed in this discipline (some of these promises bordering on alchemy—25-41a).

XLVII. कीर्तिमन्त्रसिद्धिप्रकाश *Kīrtimantrasiddhiprakāśa* (35 śls.)

" Obtaining Perfection in the '*Kīrti*'-*Mantra* ".

This chapter parallels the treatment of the preceding chapter, except that it concerns Kīrti-worship in a light yellow *maṇḍala* (1-23). The peculiar rewards of this worship may be noted as slightly different from what was told about Lakṣmī-worship (24-35).

XLVIII. जयामन्त्रसिद्धिप्रकाश *Jayāmantrasiddhiprakāśa* (37-1/2 śls.)

" Regarding the Rewards of Succeeding with the '*Jayā*'-*Mantra* "

Again, a parallel treatment to the preceding chapters, except that it concerns Jayā-worship in a light blue *maṇḍala* (1-19). The rewards for this particular form of worship are listed (20-38a).

XLIX. प्रतिष्ठाविधान *Pratiṣṭhāvidhāna* (149 śls.)

" Rules for Installation Procedures "

The opening part of this chapter deals with the worships of Māyā in a *maṇḍala* (1-27)—much as before—with a listing of rewards given for this particular kind of discipline (24-58a).

Then, to Indra's question, Lakṣmī tells how she may be worshipped in iconic form, revealed as seated on Viṣṇu's lap (58b-62). Then she tells how to do the sanctification ceremonies for such an icon—including the usual preliminary cleansings of the icon to the accompaniment of *mantras*, the overnight *adhivāsa*, the *netronmīlana*-rites, *snapana*, *abhiṣeka*, *nyāsa*, *homa*, *etc*. (63-149, including a short digression towards the end on sound). Most of the foregoing applies to the installation for a moveable icon ; for the rules applicable to an immovable icon, she refers to the *Sāttvatasaṁhitā*.

L. श्रीसूक्तप्रभावप्रकाश *Śrīsūktaprabhāvaprakāśa* (237½ śls.)

" The Greatness of the '*Śrīsūkta*' -*Mantra* "

Indra wants to know how to use the "*Śrīsūkta*" -*mantra* in worship (1-4), and Lakṣmī tells how each verse of the *mantra* is to accompany each of the (15) different phases of worship (5-35). Then comes a section on the derivation and explanation of the 53 different names of Lakṣmī found in the "*Śrīsūkta*" -*mantra* (36-204)—in the midst of which several *mantras* of special kinds are alluded to—after which an eulogy of those who worship with the "*Śrīsūkta*" -*mantra* is given (205-213).

Thereupon Lakṣmī commends *prapatti*-surrender to those who worship her and gain salvation thereby. Prostration should be accompanied by the thought of taking refuge in her grace (214-221).

The "*Śrīsūkta*" -*mantra* may be recited at times other than daily liturgical *pūjā* dedicated to Lakṣmī ; some of these occasions are given (222-225).

The chapter ends with an eulogy of the *Lakṣmī Tantra*, described as one which gives *mokṣa*, as the "best of all" the *tantras* (226-231), and which should not be given to the undeserving, *etc*. (232-238a).

Added to the above fifty chapters in the latest edition are the following seven chapters

Ch. 51. [No title] (32-½ śls.)

Indra asks to have the gist of the whole *tantra* given to him, reports Nārada [whose name is brought into the dialogue for the first time since the opening chapter] (1-9). So Lakṣmī "reviews" her role in pure creation, gross creation and mixed creation (10-33a).

Ch. 52. [No title] (23 śls.)

Lakṣmī here declares She is the Mother and Source of all *mantras*, indeed that She is the principle behind all the vowels and consonants. She reviews the constituent parts of any *mantra*, and declares that through such formulas and because She so wills it her devotees using *mantras* gain their desires (1-23).

Ch. 53. [No title] (15 śls.)

Here She summarizes that it is necessary for the would-be worshipper to approach his task only after having carefully attended to his own internal purification [*bhūtaśuddhi*] (1-15).

Ch. 54. [No title] (29½ śls.)

Here, after saying a few more words about *bhūtaśuddhi*, Lakṣmī tells Indra how one is to meditate upon the elements in one's own body, as symbols, as colors, *etc*., and, as part of this, how to do *aṅganyāsa* with *mantras* (1-30a),

Ch. 55. [No title] (19 śls. inc.)

Here Lakṣmī briefly tells of the two ways by which a devotee may contemplate her presence within—one is as she resides there with her mystic *maṇḍala*, her four-pillared apartment, *etc.*; the other is as she sits there in his heart, as it were, on the lap of the Lord (1-19). * * *

[A lapse, presumably containing the closing parts of ch. 55, all of 56, and the opening lines of 57, occurs at this point.]

Ch. 57. रहस्यशास्त्रार्थसार *Rahasyaśāstrārthasāra* (55½ śls.)

" The Essence of the Meaning of the Secret Science "

* * * * The " sciences " of sound, grammar and *mantras* are reviewed to show the importance of *mantras* (1-25).

Thereupon Lakṣmī, just as a bolt of lightning quickly disappears, left Indra. The latter was immensely pleased by what he had learned. The work concludes as Atri [ch. 1: 3–9] gives an eulogy of the foregoing, tracing out the pedigree of the teaching as it has been passed down through the sages, and warning that the contents are to be kept secret from all who are undeserving (26-56a).

CRITICAL NOTES—

The Adyar edition is scholarly and useful, with a helpful " Introduction " in Sanskrit and accurate indices. In view of the peripheral position this work occupies in the *Pāñcarātrāgama* canon of literature, one wonders if the English translation under preparation at the Adyar Library is as pressing a need as would be the publication of other, as yet unpublished, Pāñcarātra texts.

Whether we may take a clue from what is said in ch. XXXIV about situations in which *mudrās* (hence *mantras*) are used to refer to what is to follow may be debated. In any case, of the situations named, four are treated at some length in subsequent chapters. At least one of the remaining two situations is not subsequently treated in the text at all. It is possible, then, that there may be outstanding some additional chapters pertaining to *homa* and other liturgical situations.

As for the seven chapters of the " Appendix " to the printed edition, only the one numbered last—which brings the narrative framework back full circle—has an authentic sound to it. The other chapters recapitulating selected portions of what has gone before are not in keeping with the pace and movement of the bulk of the work.

विश्वामित्रसंहिता

VIŚVĀMITRA-SAṂHITĀ

[Index Code: VVMT]

Publication Scheduled :

A critical edition of *Viśvāmitra-saṃhitā* in *Devanāgarī* script based on seven mss. has been brought out by the Kendriya Sanskrit Vidyapeetha, Tirupati, 1970. The following discussion and description is based upon a paper manuscript in *Grantha* characters deposited at Madras Government Oriental Manuscript Library (MT. 1601), with the final, twenty-seventh chapter supplied from a work called *Prāyaścitta-paṭala* (MT. 2996).

Introductory Remarks—

In terms of scope, this work touches upon just about all the topics collectively encountered in the Pāñcarātra literature. However, because it is only some 2600 *ślokas* in length—divided into twenty-seven medium-length chapters—what it gains in versimilitude it loses in precision and detail.* Nonetheless, perhaps because it ranges so widely and its exposition is not encumbered by distracting digressions or by didactic details, it furnishes the interested reader with a text valuable for its balanced and unifying presentation. The *Viśvāmitra-saṃhitā* is not known to be connected as a liturgical guide or chief reference manual with any established Śrī-vaiṣṇava temple.

This work is supposed to be a condensation by Viśvāmitra into 1000 verses [*sic*] of a teaching extending to 5000 verses delivered to him by Brahmā. What Brahmā received was an original teaching from Nārāyaṇa in 10,000 verses. Viśvāmitra speaks in response to questions raised by Kāśyapa. The topics covered may be summarized as follows: concerning the Pañcarātra system and matters pertaining to Highest Wisdom (chs. I, II, IV, V); concerning *dīkṣā*-initiation, its personnel, procedures and the provision of the initiate with *mantra*-lore (chs. III, VI-IX); concerning the construction, decoration and consecration of temples and icons (chs. XX-XIII); and concerning the routines of regular and special worship cycles (chs. X-XIII, XVI-XX, XXV-XXVI, XXIV and XXVII).

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* See, for examples, chs. XIV, XVI, XVII, and XXI.

Typical of the *genre* is the usual Pāñcarātric openness to persons of all castes, including women (see III: 27; also IX: 72-73). Typical also—but perhaps more pronounced here than in some other texts—is the synthetic speculative stance bringing together strains from both the Sāṃkhya system and from Purāṇic thought. A somewhat more conscious attempt at synthesis is seen in the alternative definitions of the term "*Pāñcarātra*," embracing different explanations elsewhere found dispersed among several textual traditions. Also the descriptions and explanations of creation seem to present alternative traditions which, here, are more or less successfully combined. Unusual facets are presented in a number of places; we shall mention only three here. In IV: 32-38 the creation of the mundane world is traced to Aniruddha. In V: 19-21 there is the statement unusual to find in a Pāñcarātra text that Brahmā, Viṣṇu, and Śiva (the *trimūrti*) are really One. And in ch. XVI it is specified what activities may proceed on a liturgical schedule maintained during "*Caturmāsa*" season.

This title is named as canonical in the following lists: *Kapiñjala* (59/100), *Puruṣottama* (4/106), *Bhāradvāja* (60/103), *Mārkaṇḍeya* (4/91) and *Viṣṇu Tantra* (114/154). The *Viśvāmitra* itself, in Chapter II, contains a canonical list (see *Addendum*, below) where it names itself seventh in a list of 108 titles. While chapters from the *Viśvāmitra-saṃhitā* are encountered in secondary works of the Pāñcarātra school—*e.g.*, in *Pāñcarātrāgama* (MT. 3257), *Prāyaścittapaṭala* (MGOML R. 2996), and elsewhere—it does not appear to have been quoted by any major writers early in the periods of Pāñcarātra literary history. In fact, what little evidence there is to draw from seems to indicate that this work is to be placed late in the "middle" period, if not among the "later" works—despite its sometimes primitive and consistently straightforward presentation.

DESCRIPTION OF CONTENTS—

I. उपोद्घाताधिकार *Upodghātādhikāra* (83 ślś.)

"Introductory Chapter"

The work opens with a description of Viśvāmitra's hermitage, situated in an idyllic setting, where the sage resides (1-21). He knows all about the Pāñcarātra system, having seen the farthest horizon of the "Ocean of Pāñcarātra" [*pañcarātra-mahāmbhodhi-pāradṛśvā*], and he organizes his habits according to the "*pañcakāla*" observances. He is further described as one who wears the twelve "*ūrdhvapuṇḍra*" marks, the white clay for these having been collected from all the proper holy places (22-28).*

* Nothing is said about the inner red or yellow mark.

He is approached by Kāśyapa who seeks to know the Highest Wisdom [*tattva-jñāna*] by which he may be guided across the ocean of transmigration (29-44). Viśvāmitra acknowledges that the instruction he is going to give Kāśyapa came to him first from Brahmā; for Viśvāmitra had once approached Brahmā, and, having pleased Brahmā with various penances, was afforded a direct vision of that holy being. In this encounter Viśvāmitra asked Brahmā the very same question that Kāśyapa now asks. So Viśvāmitra determines to repeat now what Brahmā then told him (45-69).

Brahmā narrates: Long ago when the demons stole the Vedas and they were recovered by Nārāyaṇa, Brahmā asked the Lord to give him the quintessence of these vast books so difficult to understand (70-76a). Bhagavān (=Nārāyaṇa) replies that the means of attaining the highest goal as well as the source of the Highest Wisdom as well as the inner essence of all the Vedas will be discovered in the Pañcarātra. This Pañcarātra (system) pleases Him above all other things. This Pañcarātra is what He, therefore, intends to present to Brahmā in response to his question (76b-77).

Brahmā, turning from his resumé to Viśvāmitra, once again, says that because the Pañcarātra will henceforth be promulgated on earth by none other than Viśvāmitra, it will henceforth be named after him—that is, it shall be known as the "*Viśvāmitrīya-tantra*" (78-81a).

Viśvāmitra, having told Kāśyapa this much, now says that this knowledge is to be given to him, since all Viśvāmitra had thus far been waiting for was the arrival of a proper recipient (81b-83).

II. पाञ्चरात्रमाहात्म्य *Pāñcarātramāhātmya* (38 śls.)

"Eulogy of the Pāñcarātra System"

Kāśyapa asks Viśvāmitra to tell him, before going into the resumé further, to clarify first the meaning of the term "*pañcarātra*" and then to tell its form and extent (1-2). Thereupon, Viśvāmitra says that "*pañca-*" stands for the five sense-organs [*indriya*], their respective objects [*viṣaya*], the five elements [*bhūta*], and their respective qualities [*guṇa*] (3-4a). The root-word "*rā*" refers to that which supports and forms the base of operations for the *indriyas*, their *viṣayas*, the *bhūtas* and their *guṇas*—none other than the human being himself. Thus, we have the meaning of "*pañcarā-*". The element "*-tra*" refers to that which protects the human being. Hence, "Pañcarātra" refers to that which "protects human beings" (4b-5).

Alternatively, he says, the word "*Pañcarātra*" may also be taken to refer to the conglomerate systems of Sāṁkhya, Yoga, *etc.*, whose doctrines are thrown into darkness [*rātryāyante*] unless illuminated by the glory of the Pañcarātra teachings (6).

A third alternative meaning is to understand "*Pañcarātra*" to mean that the (same five?) conglomerate systems are rendered insignificaant by the superior Pañcarātra doctrines (7-8a).

After an eulogy of the Pañcarātra system (8b-13), Viśvāmitra says that it was taught to various sages who, in turn, understanding those parts only made accessible to their respective limited understandings, promulgated their (partial?) teachings in a number of *saṃhitā*-texts. These he lists (see *Addendum*, below), and the number of titles comes to 108—although in fact the number of *saṃhitā*-texts extant is infinite, and the particular works available from age to age differ (14-34).

The teaching he is about to impart was originally 10,000 verses in extent; in the course of time, it dwindled down to 5,000 verses; now he proposes to set forth his own condensation of the 5,000 verses into 1000 verses.* One should hear this teaching from a proper preceptor, and if one gets from that preceptor *dīkṣā*-initiation and thereafter pursues all the rites enjoined from *karṣaṇa*-plowing to *pratiṣṭhā*-installation, one will achieve not only fame and prosperity in this world [*bhukti*] but also salvation in the next [*mukti*] (35-38).

III. गुरुलक्षण *Gurulakṣaṇa* (28½ śls.)

"The Qualifications of a Preceptor"

In response to Kāśyapa's questions in these regards (1), Viśvāmitra points out that to qualify as a preceptor one must first be born a brahmin; be well-versed in all the Vedas, *śāstras, etc.*; be faithful in his observances of the "*pañcakāla*"-routince; be knowledgeable about matters pertaining to creation [*sṛṣṭi*] and dissolution [*saṃhāra*]; be compassionate, upright, blameless, *etc.*; be strict in regard to all that is desirable [*guṇa*] and undesirable [*doṣa*] in regard to temples, images, *etc.*; be clean and well-groomed; be sympathetic and astute in regard to his disciples' problems; be meticulous in displaying the marks of Viṣṇu on his body *etc.* (2-16). As for a candidate [*śiṣya*] for initiation; he may be a member of any one of the three *varṇas*; must have studied the Vedas and their subsidiary parts; must be neat, tidy, well-behaved, *etc.*; must be devoted to his teacher, kind to others; must pass the waiting "test" period of from one to three years set by his master; must perform *agnikārya*-rites carefully; must wear the *ūrdhvapuṇḍra* marks along with the *śaṅkha* and *cakra* symbols; *etc.* (17-26). Certain women and *śūdras*, if they display certain qualities, may be taken on as candidates for initiation also (27).

Whatever defects a candidate may have to start with may be rectified if he is initiated into Pañcarātra using the "*cakramaṇḍala*"-method (28-29a).

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* The extant available verses of *Viśvāmitra Saṃhitā* are more in the neighborhood of 2600 *ślokas*.

IV. सृष्ट्यध्याय *Sṛṣṭyadhyāya* (43 śls.)

"The Chapter Concerning Creation"

Kāśyapa asks, since this *tantra* about to be revealed to him is supposed to be the word of the Lord [*bhagavatpada*], what is the meaning of the term "*bhagavān*". Viśvāmitra replies by saying that Bhagavān is He Who has six *guṇas*-qualities collectively called "*bhaga*". These six are: *jñāna, aiśvarya, śakti, bala, vīrya* and *tejas* (1-4). Further, one is to know that Bhagavān is to be identified with the One Vāsudeva, Who as Saṁkarṣaṇa, *etc.* is simply an aspect in which one or more of the *guṇas* predominates (5-9a). As for "Saṁkarṣaṇa, *etc.*", these modes of existence are explained in terms of their origins in Vāsudeva Who so divided Himself of His own Free will [*svātantrya*]; the modes are described (9b-18). These modes in turn, each produced other forms—and these are respectively named. In the course of naming these latter forms, their ornaments and entourages are also identified (19-31).

The worldly creation—containing the Sun, Moon, Sky, Wind, Time, Vedas, *etc.*, the Earth, Castes, and so forth—all these proceed from the various parts of the body of Aniruddha (32-38). The Lord (Viṣṇu? Aniruddha?) is described as He Who reclines on His serpent-bed. Viśvāmitra repeats that the modes of Bhagavān are due to *guṇa*-predominations (39-43).

V. सृष्टिस्थितिलयाध्याय *Sṛṣṭisthitilayādhyāya* (42 śls.)

"The Chapter on the Creation, Maintenance and Dissolution of the World"

Kāśyapa asks how Aniruddha can be traced as Creator when generally this task has been reported to be the work of Brahmā (1-2). Viśvāmitra replies that the Creation accomplished by Brahmā is really the same thing as what was just spoken of, since Brahmā, Hara and Viṣṇu (in all His forms) are really One (3-21). Kāśyapa asks for clarification of what distinguishes these three *mūrti*-forms; he is told that each form of the *trimūrti*-Trinity is a matter of predominance of *sattva*, *rajas* or *tamas*. When *rajas* predominates, Brahmā materializes and effects Creation; when *sattva* predominates, Viṣṇu emerges and upholds the worlds; when *tamas* predominates Śaṅkara issues forth and Dissolution takes place—but all are One (22-25a).

Two other *rūpa*-forms of the Lord Nārāyaṇa are as *prakṛti* and *puruṣa*—and the processes of creation are here described in terms appropriate to these Sāṁkhyan categories (25b-42).

VI. प्रणवाद्युद्धार *Praṇavādyuddhāra* (69 śls.)

"Composing the '*Praṇava*' and Other *Mantras*"

Kāśyapa wants to know what it is that a preceptor is to give his aspiring student and in what way the aspirant properly puts into practice that instruction (1). Viśvāmitra points out that the main thing concerned in the instruction is *mantra*-lore, commencing with basic information about the *praṇava*-syllable (*mantra*)—including its *ṛṣi*-originator, *chandas*-metre, *devatā*-presiding deity, its *aṅga*-variants, its *bīja*-components, its *śakti*-powers, *etc.* One who does not know all those things about any given *mantra* cannot possibly derive benefits from its use; also in order to derive benefit from using a *mantra*, one must do *japa*-repetitions a certain number of times with it, all the while employing proper *nyāsa*-concentrations, doing all these things in particular ways with *homa*, *etc.*, and in specified places. The interpretation of the *praṇava* "-*mantra* is that " *a* " denotes Viṣṇu, " *m* " denotes the individual *jīva*, and " *u* " the relationship existing between the two (2-28a).

There follows a similar treatment of the " *aṣṭākṣara* "-mantra, with its eight *ṛṣis*, *etc.* (28b-69).

VII. द्वादशाक्षरविधि *Dvādaśākṣaravidhi* (53 śls. [inc.])

" Concerning the Twelve-Syllable *mantra* "

Continuing, Viśvāmitra here treats the " king of *mantras*, " the twelve-syllable formula, in much the same way as before (1-23a). In a similar manner, he says, one is to handle and understand the " *Saṁkarṣaṇa*, " " *Pradyumna* " and " *Aniruddha* " *mantras* (23b-25). Also treated are the following: " *Agniprākāra* "-*mantra* (26-28), " *Viṣṇugāyatrī* "-*mantra* (29-44) and the " *Śrīkarāṣṭākṣara* "-*mantra* (45-53). * * * [the chapter seems to be incomplete]*

VIII. वर्णनामानि *Varṇanāmāni* (34½ śls. + gaps)

" The Names of (Constituent) Letters "

Kāśyapa asks for clarification concerning the names given to certain letters used in the composing for *mantras* (1-2). In the course of his response Viśvāmitra tells about the *vedi*-platform to be prepared (4-6) for purposes of drawing there a 16-spoked " *mātṛkācakra* " design, the spaces of which are reserved for specific letters of the alphabet, and into which is to be invoked the presence of the goddess Mātṛkādevī (7-17a). He then names the letters comprising the Sanskrit alphabet [* * * gap occurs after " *a*, " picking up after " *bh* " * * *], giving each letter one of the names of Viṣṇu, or of His weapons, or of other gods or natural objects (17b to end of chapter).

IX. दीक्षाविधि *Dīkṣāvidhi* (93-½ śls.)

" Rules for Initiation Rites "

Kāśyapa asks about *dīṣkā*-rites (1). Viśvāmitra turns first to tell of the times proper for doing the initiatory rites (2-3a), then he turns to the prepara-

tion of the special *maṇḍapa*-pavilion and its appointments according to the initiate's caste (3b-8), then to the ritual preparations to be observed by the preceptor (9-25). Then he outlines what is done in the presence of the initiate —*homa*-rites, from the ashes of which the *puṇḍra*-marks are made, tying *pratisarabandha*-thread, ingesting *pañcagavya* and *caru*-foodstuffs, *etc.* (26-34a). The initiate is to request the preceptor to free him from his bondage to earthly woes, whereupon the preceptor intercedes to the Lord on the initiate's behalf that he be accepted. At this point the preceptor takes black strings and with them binds the initiate's body 25 times around, blindfolds him and leads him to a previously prepared *maṇḍala*-motif (34b-45). There they seat themselves, meditate, rise and circumambulate the perimeter, then throw some flowers into the motif to decide the initiate's name (46-67a). Having removed the blindfold, the initiate, dressed in new clothes and while they both are still near the *maṇḍala*-motif, is given the *mantra*-lore by having it whispered into his right ear (67b-71).

Certain special alterations to the preceding rites are to be done in the cases of women and *śūdras* (72-73).

After worshipping the Lord in the *maṇḍala*-motif (74-75), the newly initiated person is warned to observe certain rules and to avoid certain prohibited activities (76-83). The initiation rites draw to a close with more *homa*-offerings and with rewards given to the preceptor (84-88). One who has undergone this " best " kind of " *cakramaṇḍala* "-*dīkṣā* is worthy to be called an " *ekāntin*, " a " *pāñcarātrika*, " a " *sūri* "; a " *bhāgavata* " a " *sāttvata* " and a " *pāñcakālika* " (89-94a).

X. आराधनविधि *Ārādhanavidhi* (183 śls.)

" Concerning Worship-Routines "

Kāśyapa asks about conducting worship-rites honoring Viṣṇu, and how these may be done so that all worldly existence for an individual may be terminated (1) Viśvāmitra commences his answer by citing the importance of the would-be worshipper's purity ; thus he treats the seven types of *snāna*-cleansings (of which the most elaborate description given is of " *Vāruṇasnāna* " —2-26). Thus readied, the worshipper approaches the shrine-doors, claps his hands thrice, opens the doors, worships the door guardians, then moves to the *maṇḍapa*-pavilion where he prostrates. Thereupon he lights the lamp, removes old garlands, *etc.*, and, after changing into new clothes, he seats himself and starts his *prāṇāyāma*-breathing cycles (27-40a). Finishing these, he continues with further internal purifications by employing *nyāsa*-concentrations and other *mānasayāga* procedures (40b-71).

Overt, liturgical worship [*bāhyayāga*] commences as he arranges the vessels to be used and collects the various paraphernalia needed (72-114). Offerings of *arghya, pādya, ācamanīya, dhūpa, dīpa, ghaṇṭā, naivedya, etc.*, follow (115-122) and, prior to giving the Lord His *snāna*-bath, various attendant deities are called upon to take their places around Him (123-134). The elaborate *snāna*-rites are then to be given (135-146a), whereupon He is to be offered new garlands and other decorations to the accompaniment of music and Vedic recitations (146b-166a). Then foodstuffs, including cooked foods and fresh fruits, are advanced for His enjoyment, and *bali*-offerings are made to His attendants (166b-181a). The left-over *naivedya*-offerings are distributed to the immense benefit of recipients (181b-183).

XI. होमविधि *Homavidhi* (77-1/2 śls.)

"Rules for *Homa*-Offerings"

Kāśyapa asks to know more about *homa*-offerings (mentioned in the preceding description of worship). Viśvāmitra says that *homa*-rites are required during *dīkṣā, pratiṣṭhā, utsava, prokṣaṇa*, and all *prāyaścittas, snapanas* and other elaborate undertakings (1-4a). Whenever *homa*-rites are done a *kuṇḍa*-firepit must be prepared according to certain specifications of size and "purity"; as well, other paraphernalia needed in *homa*-libations must be made ready (4b-13). Igniting the fire is done by using *darbha*-stalks (14-15), and certain offerings are made into the burning flames (16-23). *Carupāka*-cakes, *pāyasa*-pudding and other food-preparations should be on hand (24-33).

When offerings are made into the fire, meditations on Agni are to be done (34-39). If one is careful to offer libations into the flames in certain ways, he can determine the "prayogic" benefits that accrue to *homa*-performances (40-47). The remainder of the chapter, after a brief section of the *saṁskāra*-rites to be afforded to the *homa*-fire, is devoted to a general description of how and in what quantities *homa*-libations are made. At the end of the *homa*-routines, food offerings are to be given to the Lord (48-78a).

XII. नित्योत्सवविधि *Nityotsavavidhi* (65-1/2 śls.)

"Rules in regard to Daily (*Bali*-) Celebrations"

Viśvāmitra turns here to daily *bali*-offerings which, he says, according to Brahmā, are of three types—depending on whether they are done in the morning, afternoon or night (1-3). A *balibimba*-icon is used in all cases, and accorded all reverent attention. Mounting this icon atop a vehicle shaped like Garuḍa, a procession is formed; it moves out of the santuary and pauses while offerings are made at appropriate places to appropriate deities throughout the temple precincts (4-60—the deities are each named and briefly described). After re-

turning the *balibimba*-icon to the temple, certain routines of worship are afforded it (61-63a).

The chapter closes by allowing that such elaborate rites may be suspended during times of natural calamities, *etc.* (63b-66a).

XIII. मुद्राध्याय *Mudrādhyāya* (102 ślś.)

" Chapter on Ritual Hand-Gestures "

Kāśyapa asks what are the various types of *mudrā*-gestures, and Viśvāmitra complies by first defining " *mudrā* " as that by seeing which one derives pleasure ("*mu-*") and then by counseling that whoever practices these *mudrās* must do so in secrecy (1-6). Thereupon he names and briefly describes how to perform a number of *mudrās*. Some 67 names are : " *hṛt*, " " *śirṣa*, " " *śikhā*, " " *kavaca*, " " *astra*, " " *cakṣus*, " *agniprākāra*, " " *yoga*, " " *sampuṭa* " (= *kumbha*), " *saṃhāra*, " " *mātṛ*, " " *sṛṣṭi*, " " *jñāna*, " " *tattva*, " " *nyāsa*, " (= *mantranyāsa*), " *japa*, " " *viṣṇu*, " " *rudra* " (= *ubhayāṅguṣṭha*), " *pitṛ*, " " *vighnarāja*, " " *bhāgavatī*, " " *varāha*, " " *agni*, " " *āpyāyanī*, " " *saurabheyī*, " " *vāhana*, " " *praṇāma*, " " *padma*, " " *śaṅkha*, " " *cakra*, " " *gadā*, " " *dhenu*, " " *musala*, " " *khaḍga*, " " *vanamālikā*, " " *varada*, " " *abhaya*, " " *garuḍa*, " " *viṣvaksena*, " " *ananta*, " " *caṇḍa*, " " *vijaya*, " " *jaya* " and " *gāṅga*. " Also : " *vastra*, " " *muṣṭi*, " " *snāna*, " " *gandha*, " " *puṣpa*, " " *yajñopavīta*, " " *kalpa*, " " *dhūpa*, " " *dīpa*, " " *aṅguli*, " " *pratimā*, " " *svāgata*, " " *dhyāna*, " " *grāsa*, " " *vrīhi*, " " *kūrmakālāgni*, " " *anantāsana*, " " *pṛthivī*, " " *kṣīrābdhi*, " " *dharma*, " " *bhāvāsana*, " " *jaya* " and " *śakti*. " Some others are described but not named. And the chapter concludes by saying that there are many others, but as a substitute for those the " *padma-mudrā* " may be employed (7-102).

XIV. प्रतिष्ठाविधि *Pratiṣṭhāvidhi* (189-1/2 ślś.)

" Concerning Installation-Procedures "

Viśvāmitra undertakes to speak now about *pratiṣṭhā*-installation rites. He explains that since Viṣṇu is, by definition, all-pervading, such rites are in a sense superfluous ; but since not all persons understand this truth, *pratiṣṭhā*-rites are done to satisfy them (1-3). So, he speaks first of the special *maṇḍapa*-pavilion to be erected for the occasion—with all its decorations and appointments (4-11). Then he turns to the germination rites called " *aṅkurārpaṇa* " (12-13) and the *jalādhivāsa* rituals (14-15). Further, he mentioned *puṇyāhavācana*, *prokṣaṇa*, and taking the *bimba*-icon on a car or chariot to a nearby riverbank (16-17). There the icon rests overnight and, next day, is returned to the *maṇḍapa*-pavilion. There the *ācārya*-priest petitions the Lord's Presence to come and reside in the *bimba*-icon, whereupon the icon is lifted onto a *pīṭha*-pedestal and offered a

special *abhiṣeka*-bath (18-52). Then the icon is dressed and given rest, whereupon the *śilpin* " opens the eyes " of the image, and another bath follows (53-62). After offerings of *naivedya*, *etc.*, have been advanced to the icon, it is taken in a car around the temple. After some other rites, *prokṣaṇa*-sprinklings are done throughout the entire temple and its precincts (63-88a).

(The icon is once again put to rest ? and) the *ācārya*-priest comes to the icon's feet for *dhyāna*-meditations—on the Lord as Source of all Sound [*śabda-brahman*] and as Highest Being [*brahman*] (88b-114a). Thereupon recitations from Vedic scriptures are done, followed by " *mūrti-homa* "-libations and some other rituals concluded by *bali*-offerings (114b-130a).

The next day, going to the place assigned for *yāga* [*yāganiketana*], the *ācārya* worships there and then commences making offerings in the different directions to the *mūrtis* (130b-133a). Turning to *sthāpana*-rites proper, the *ācārya*—having seen that the *pīṭha*-pedestal for the icon had previously been placed in a predetermined sector within the *sanctum sanctorum*—sees to the placement of certain gems in a cavity provided for this purpose in the pedestal. After the appropriate subsidiary icons have been placed on the pedestal, the Lord is addressed and requested to come and sanctify with His Presence the *bimba*-icon of Him about to be " placed " (133b-163). Before finally placing the icon on its pedestal it is paraded around the temple to the accompaniment of Vedic and other *mantras*. Then the icon is once and for all fixed in its place on the pedestal, after which the Lord is given a *snapana*-bath with nine pots of sanctified water, dressed in new garments and meditated upon in His various forms to the accompaniment of *nyāsa*-concentrations (164-179). The services conclude as the *ācārya* and other Vaiṣṇavas formally repeat their petition to the Lord to sanctify the area by His continued Presence in the icon (180-184).

The chapter concludes with a summary of the proper times—months, days, *nakṣatra*-constellations, *tithi*-periods, *etc.*—in which such *sthāpana*-rites may with benefit be conducted (185-190a).

XV. मण्डलविधि *Maṇḍalavidhi* (74 śls.)

" Concerning *Maṇḍala*-Motifs "

Kāśyapa asks to know about the *maṇḍala*-motifs which have been referred to as a constituent part of worship-routines (1). Viśvāmitra commences his explanation by turning to directions for marking off with sticks a small mounded area on the ground. Cow-dung will then be spread over this foot-square area, whereupon one will proceed by the help of pegs-and-strings to draw there five circular designs. Each of these is to be understood to possess its various " courts " and " entrances "—and there Vāsudeva, once His Presence has been invoked, may properly be worshipped (as in a temple) so that certain ends

may be achieved. In the course of these descriptions various alternative designs are mentioned (although they are not always named), with instructions regarding how and with what to color and decorate them (2-74).

XVI. विशेषदिवसयजन *Viśeṣadivasayajana* (128 śls.)

Worship on Special Days (during the '*Cāturmāsya*' Period)"

Kāśyapa asks how he should worship Hari on certain special days (1-2a). Viśvāmitra begins by saying that on the tenth day of the bright fortnight of either "*jyeṣṭha*" or "*āṣāḍha*" month one should address the Lord and say he wishes to honor Him with the "*cāturmāsya*" mode of worship. For this a special *maṇḍapa*-pavilion is needed; it will contain a "*cakrābja*"-*maṇḍala*, and be furnished with certain necessary pots as well as a *kuṇḍa*-firepit. The Lord's Presence will be invoked, *naivedya*-offerings will be made, *aṅkurārpaṇa*-germinations attended to, *kautukabandha* threads will be tied, a procession around the temple will be made, *bali*-offerings given and a bath with 25 pots will be afforded the Lord—all of the activities being properly spaced over a two-day period (2b-35). The Lord is then placed on a *śayana*-bed and the second night is passed by entertaining the recumbent Lord with music, chanting and special dances. During this two-day period the *ācārya* keeps a fast (see also 61-64) and maintains continuous vigil (36-37).

On the morning of the third day fire-offerings are made in the *kuṇḍa*-firepit by the *ācārya*, and the Lord is lifted from the recumbent position, given a bath again, and once more taken around the temple. He is thereupon returned to the *sanctum sanctorum* and made to recline on a bed. He is requested then to assume His "*yoganidrā*" repose for four months (38-49). The next morning the "*kalyāṇārcā*"-image is taken to the *maṇḍapa*-pavilion, there offered special *pūjā*-honors, an *abhiṣeka*-bath, and *mahāhavis*-offerings. Then it, too, is taken in procession—but this time on a vehicle taken around the village—and then returned to the sanctuary and given "rest" (50-53). The *ācārya* who thus initiates "*cāturmāsya*" worship must further satisfy Vaiṣṇavas present by giving them gifts (54).

After these attentions, the only special worship during the four-month period marking the Lord's "slumber" is a monthly *ārādhana*-liturgy to be executed only on *dvādaśī*-day during the bright fortnight, during which the Lord is "turned over" (55-58a). At the end of the four-month period, on the 12th day of the bright fortnight of "*kārtika*"-month, the Lord is aroused from His "slumber," afforded another *abhiṣeka*-bath, duly decorated, offered *naivedya* and taken in procession around the village (58b-60, see also 110b ff.).

During this "*cāturmāsya*" period, Viśvāmitra says, certain observances are to be maintained—namely, *kṛṣṇajayantī*-celebrations during *śrāvaṇa*-month

is given a bath the next morning and offered *mahāhavis* (93-120). Prior to the *tīrthotsava*-activities, notes Viśvāmitra the *mṛgayotsava*-festivities will have been duly celebrated (122a) ; but despite this passing reference he focuses his attention primarily on the various details involved in the (daily ?) *tīrthotsava*-baths (121-154). After *homa*-offerings, concluding *pūrṇāhuti*-rites and paying homage to Viṣvaksena, the *ācārya* is duly honored ; Viśvāmitra concludes his review with an eulogy of *utsava*-festivities that are so observed (155-179).

XIX. स्नपनविधि *Snapanavidhi* (180 śls,)

" Regarding Bathing Rites "

Kāśyapa asks for details about *snapana*-rites. Viśvāmitra complies by listing first the occasions demanding the performance of *snapana*—at certain conjunctions of constellations, during [?] natural disasters, and at the commencement and conclusion of *mahotsava*-festivities. Further, *snapana*-routines are classified as good/better/best according to their elaborateness (in turn, thus, upon resources available) (1-6).

On the day before *snapana*-rites, *aṅkurārpaṇa*, *kautukabandha* and *adhivāsa* observances are all to be done (7). A special *maṇḍapa*-pavilion is, of course, required—with a *vedi*-altar and all the necessary paraphernalia, furnishings and supplies (8-53) ; there the Lord is bathed with 81 pots to the accompaniment of Vedic recitations and *mantra*-repetitions (54-74). After the Lord is " taken " [*nītvā*] to His " *alaṅkārāsana*, " there offered decorations and clothes ; thereupon, at His " *bhojyāsana* ". He is given food-offerings *etc.*, following which distributions to brahmins present are made. What has been described is the " best " way to perform *snapana*-rites (75-82).

The nextbest type of *snapana*-rites requires 32 pots (the third category is not specified—83-84). Also decisive in determining the quality of a *snapana*-rite are the types and varieties of flowers, fruits, grains, gems, *etc.*, used in constituent parts of the routines or their preparations (85-134).

A type of *snapana* requiring 108 pots is then described—the arrangement of the pots, their contents and the order in which they are poured (135-180).

XX. सहस्रकलशस्नपन *Sahasrakalaśasnapana* (58 śls.)

" Bathing Rites Using 1000 Pots "

Continuing, Viśvāmitra turns to describe *snapana*-rites using 1001 pots by telling first how Indra honored Nārāyaṇa with such a bath to atone for his "*brahmahatyā*" sin of killing the demon Vṛtra. Viśvāmitra points out that others, also, have used this 1001-pot *snapana* as a means for atonement (1-5). As usual, reference is made to *maṇḍapa*-construction, *aṅkurārpaṇa*-rites and *adhivāsa*-placements (6-12). The contents and the presiding deities of the

pots are grouped and named (13-30); before these have been duly libated in their particular order, *puṇyāha*-rites and *homa*-offerings will have been made and they will have been placed on heaps of grains (31-46). The icon of Śrī is then brought, placed before the Lord, and there offered an *abhiṣeka*-shower. After all these things the Lord is, as before, " led " [*nītvā*] to " *alaṅkārāsana* " and " *bhojyāsana*, " followed by the usual offerings of honors and gratuities to the participating priests (47-56). The chapter closes with an eulogy of this *snapana*-rite using 1001 pots (57-58).

XXI. प्रासादनिर्माण *Prāsādanirmāṇa* (119 śls.)

" Construction of Temples "

Kāśyapa asks for an abridged treatment of how to provide an abode for the Lord [*devālaya*]. Viśvāmitra eulogizes any efforts connected with temple-constructions (1-3). (Temple structures are good/better/best depending on whether constructed of wood or mud, of bricks, or of stones (4-5a).

The preliminary rites should commence only on an auspicious day : after selecting a site, it should be marked off with pegs-and-strings, and " *Vāstuhoma* " rites attended to (5b-25). Then a temple-in-miniature [*kṛtrimālaya*] is constructed wherein Nārāyaṇa's Presence is invoked (31b-32) for the period during which construction will continue ; four days later, after certain other preliminaries have been attended to (26-33), attention turns to the preparation and consecration of the " first bricks " (34-42).

Then follows a brief section on measurements used in constructing a temple (43-57 ; 63-64) ; there is also a classification of temples into " *nāgara*, " " *vesara*, " and another (unnamed) type (58-62).

Viśvāmitra then turns to the matters of placement of certain aspects of the Lord—Varāha, Narasiṁha, Śrīdhara, Hayavaktra, Garuḍa, Kumuda, *et. al.* —throughout the temple area as well as in the *gopura*-towers (65-89). The various subsidiary structures of a temple-compound are briefly discussed (90-94), before he turns to the subject of *garbhanyāsa*-rites in some moderate detail (95-116) along with the mention of *mūrdheṣṭakā*-rites (117). The chapter closes with a passing remark about painting the temple and honoring the *guru* (118-119).

XXII. बिम्बमान *Bimbamāna* (67 śls.)

" Standards of Measurements for Icons "

Viśvāmitra undertakes here to speak about the construction of icons, turning first to the selection and collection of the gems, metal or stone from which icons will be made (1-20). He then speaks of the proportionate measurements of temple and icon, with some specific recommendations for icons, their pedestals, and other subsidiary icons (21-67).

XXIII. जीर्णोद्धारविधि *Jīrṇoddhāravidhi* (43-1/2 ślS)

" Rules for Undertaking Repairs "

Kāśyapa asks about the procedures for mending damages which come to temples and icons (1). Viśvāmitra points out that in repairing a temple, repairs depend upon whether it is man-made or god-made, *etc.*; and, in the case of repairing icons, it depends on what material they were originally made of. In any case, the newly-made or newly-mended objects must be afforded sanctification rite before they may be used again in worship (2-12, also 41-44a).

During repair operations to the main icon, the Presence there is transferred either to a new icon when the old one is too damaged to repair or to a temporary image in a *bālālaya* while the old image is renovated (13-14a). As for repairs to the temple structure, here also the Lord's Presence must be transferred to a *bālālaya* while the renovations are carried out. In the rare cases when a temple has to be entirely rebuilt the new structure must be constructed just like the former one—especially in the cases of "god-made" structures (14b-29). Repairs to *gopuras*, *pīṭhas* and other parts, as well as to the various *mūrti*-forms should also avoid introduction of undesirable innovations (30-39). At the conclusion of a program of repairs, an *utsava*-festival is celebrated to pacify all disturbed elements (40).

XXIV. पवित्रारोपणविधि *Pavitrāropaṇavidhi* (100-1/2 ślS)

" Rules for the 'Garlanding' Rites"

Kāśyapa wants to know the best method for atoning for lapses or mistakes in the on-going regular worshrp of Viṣṇu (1-2). Viśvāmitra recommends the highly effective *pavitrāropaṇa*-rite be done once a year—either in "*śrāvaṇa*" or in "*bhādrapada*" month—to rectify the effects of any errors in worship (3-6a). He then proceeds to tell how and by whom the *pavitra*-threads are to be made for Viṣṇu and His retinue, as well as for participants in the rites and for kings and others (6b-48). On the tenth evening of the dark fortnight the *ācārya* and the patron enter the temple, worship the lord, and petition His forgiveness (49-53). In a special *maṇḍapa*-pavilion—after spending the night in fasting, prayer and *japa*-*adhivāsa*-rites are done to the *kautukabandha*-icon, entertainments are provided to Him and He is offered *havis* (54-69). On the morning of the third day the waiting *pavitra*-threads are taken from the "*cakrābja*" maṇḍala on which they had been placed and, after *snapana* and *homa* rites have been attended to, are put on the icons of the lord and His entourage (70-86). The Lord is further honored by gifts of clothing and by recitations from portions of the Veda. After these things, the *ācārya* again addresses the Lord (91-92) and once more asks Him to excuse all mistakes and lapses in liturgies. Thereupon all participants are given various gifts (87-95a).

Sometime after mid-day the icon of the Lord is taken in procession, then returned to the sanctuary. The garlanding threads are removed after 3 or 7 days, and given to the *guru* (95b-99). Viśvāmitra concludes by saying that in a similar manner one is to perform *kalhārakusumāropaṇa* and *damanāropaṇa* [*sc. dhamanāropaṇa*] (100a).

XXV. कल्हारकुसुमारोपण *Kalhārakusumāropaṇa* (187-1/2 śls.)

" Performing the Garlanding Rites Using Kalhāra flowers and Damanaka Leaves "

Kāśyapa asks for more details about *kalhārakusumāropaṇa* and *damanāropaṇa* rites (1). Viśvāmitra commences by recalling the story of the emperor Ambarīṣa who atoned for killing a brahmin by performing *kalhārotsava* (2-25a);* indeed, Viśvāmitra says he achieved his status as a " *maharṣi* " by doing this *kalhārotsava* celebrations (25b-30). He then turns to the best times for doing this rite, mentioning that only those of the first three classes may serve as *yajamāna* for it. *Ankurārpaṇa*-rites precede the performance, a special *maṇḍapa*-pavilion is built as also a tent near water is prepared, and special flower-garlands are prepared for the Lord and His consorts (31-88). The Lord is petitioned (94-96) to accept this worship with flowers, and thereupon the liturgies commence—including an elaborate *snapana*-bath—and after some of the flowers are also given as *homa*-offerings, the garlands are given to the Lord and His consorts (89-151). The next day various other liturgies must follow, a procession is made, and participants are liberally rewarded (152-178). On the third morning, the garlands are removed, distributed to the faithful and worn by them. Those who follow this procedure gain the best of both worlds (170-188a).

XXVI. दमनारोपणविधि *Damanāropaṇavidhi* (88 śls.)

"Concerning the '*Damanāropaṇa*' Rites"

Viśvāmitra continues his narrative by saying that likewise the *damanāropaṇa*-celebrations may be undertaken to gain the best of both worlds. He then turns to when such rites are to be done—the season differing from the time recommended for *kalhārakusumāropaṇa* in the preceding chapter (1-3). Most of the other rituals connected with these *damanāropaṇa* rites are parallel to those enjoined for the *kalhārakusumāropaṇa* festivities already outlined (in Ch. XXV). The main difference is in regard to the items offered : instead of flowers as before, here *damana*-leaves are given (4-73). After the *ācārya* has been rewarded and the concluding services are done and rewards made, an eulogy of the celebration is given (74-88).

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*It is also stated that celebration of this rite pleases both Śrī and Mahī, who are Viṣṇu's own *śakti*-powers.

*XXVII.** प्रायश्चित्तविधि *Prāyaścittavidhi* (61-1/2 śls.)

"Regarding Penitential Undertakings"

Viśvāmitra speaks here of the *prāyaścitta*-atonement rites for all (other ?) lapses and mistakes, *etc.*, in worship—by population, damage, natural calamities (1-17). Also these rites rectify the mistakes in installation-procedures, carelessness in making correct preparations or constructions, *etc.* (18-29). Further, atonements can be made for letting regular worship-cycles lapse, hiring improper temple personnel, using wrong instruments, *etc.*, (30-52).

Viśvāmitra concludes by saying that he has now given the essence of the Pañcarātra teachings once given to him by Brahmā, and that it consists of 27 chapters. It should be handed on only to those who are interested in *mokṣa*, and this is to be done only through a proper preceptor (53-58).

Kāśyapa returns to his own hermitage and commences to practise the Pañcarātra system, the essence of which is maintenance of the "*pañcakāla*" observances (59-62a).

CRITICAL NOTES:—

The work appears to be "complete" in the twenty-seven chapters described above. With the exception of *ms.* MT. 3960 (*Grantha*/leaf), most available manuscripts contain only 26 (or less) chapters—Adyar 10 K. 3. (*Devanāgarī*/paper); Baroda, Oriental Institute, *ms.* No. 6640 (*Grantha*/ "injured"); MT. 3961 (a) (*Grantha*/leaf); MT. 1601 (*Grantha*/paper); and Śrīvaikuṇṭham, privately owned manuscripts of Śrī Periyatiruvadi Iyengar (*Grantha*/paper). Other manuscripts may also survive elsewhere. The twenty-seventh chapter is also preserved in *Prāyaścittapaṭala* MT. 2996.

In the manuscripts used for our study (MT. 1601) there was a lapse at the end of Ch. VII and gaps in Ch. VIII.

The present work is to be carefully distinguished from the "*Viśvāmitra-saṃhitā*" represented in MT. 2953 (*Telugu*/paper), a dialogue between Viśvāmitra and Kaṇva on the "*Gāyatrī*"-*mantra*; while it is a Vaiṣṇava work, it is not "*Pāñcarātrin*," and the Descriptive Catalogue of the Madras Government Oriental Manuscripts Library has miscatalogued it. In the same way, the present work is also to be distinguished from yet another "*Viśvāmitra-saṃhitā*," also concerned with the "*Gāyatrī*" and consisting of nine *adhyāyas* (MT. 4398b —*Telugu*/leaf); as also with the "*Viśvāmitra-saṃhiā*—still different—seen in

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* Chapter XXVII is found in MT. 2996, *Prāyaścittapaṭala*.

the 13 chapter-text MD. 5803, also on the "*Gāyatrī.*" The work preserved in MD. 14169 also called "*Viśvāmitra-saṃhitā*" (*Nandināgarī*/leaf), fourteen chapters on religious practices and performances, is still further to be distinguished from the foregoing works. There is no support whatsoever for the ingenious suggestion—though completely ingenuous—that all these works constitute four *pādas* of one large work.

ADDENDUM I

LIST OF SAṂHITĀS FOUND IN VIŚVĀMITRA-SAṂHITĀ

(II: 16b-32):

"Since there are a large number of teachers and a consequently large number of *tantras*, I shall list only a few important titles (15b-16a): ....

1 Viṣṇusiddhānta
2 Ātreya
3 Parama
4 Viśva S.
5 Sanatkumāra
6 Sattvākhya
7 Viśvāmitrīya
8 Pādma
9 Jayā
10 Sāttvata
11 Pauṣkara
12 Puruṣottama
13 Śrīpraśna
14 Mahīpraśna
15 Māyāvaibhavika
16 Mahendra S.
17 Pañcapraśna
18 Śrīkara S. (cf. 57, below)
19 Padmodbhava
20 Nāradīya
21 Nalakūbara
22 Trailokyamohana T.
23 Vāsiṣṭha S.
24 Sanaka
25 Ahirbudhnya
26 Cāndramasa
27 Tantrasāgara
28 Viṣvaksena
29 Vihagendra S.
30 Bhārgava
31 Pārameśvara
32 Aupendra
33 Mārīca
34 Dakṣa S.
35 Śaunakīya
36 Puṣṭi T.
37 Kapiñjala
38 Jaimina
39 Vāmana T.
40 Brahmasiddhānta
41 Vaiyāsa
42 Hairaṇya
43 Pārāśarya
44 Sāmbara
45 Vīramāṅgalika
46 Prahlāda
47 Mūla S.
48 Mārkaṇḍeya
49 Mahālakṣmī
50 Kāpila
51 Brāhma
52 Nārāyaṇākhya
53 Yājñavalkya
54 Nṛkesarī
55 Sāṁvarta
56 Śrīkara (cf. 18, above)
57 Saura
58 Saumya
59 Bhāgavata
60 Bārhaspatya
61 Jāmadagnya
62 Yāmya
63 Viṣṇusadbhāva
64 Taijodraviṇa
65 Dhanadīya
66 Kaumāra

67 Viṣṇuvaibhavika
68 Viṣṇupūrva
69 (Viṣṇu ?)rahasya
70 Ānanda
71 Hārīta
72 Yogihṛdaya
73 Uśanasa
74 Parapauruṣa
75 Paulastya
76 Gautama
77 Śākalya
78 Jābāla
79 Kātyāyana
80 Aupagāyana
81 Vālmīki S.
82 Bodhāyana
83 Agastya
84 Kārṣṇya
85 Śātātapa
86 Bhāradvāja
87 Paiṅgala
88 Trailokyavijaya
89 Āgneya
90 Vāruṇa
91 Brāhma S.
92 Nārada
93 Umāmaheśvara
94 Śukla
95 Rudra (cf. 105, below)
96 Pārṣa
97 Samkarṣaṇa
98 Pradyumna
99 Nandākhya
100 Sarva S.
101 Prācetasa
102 Rāghava
103 Kalki
104 Mahāsanatkumārākhya
105 Rudrākhya (cf. 95, above)
106 Skanda S.
107 Vārāhamihira
108 Amṛta S.

[Index Code: VTLK]

Rare:

Viṣṇutilaka, Bangalore, Bangalore Book Depot, 1896. [*Telugu* script].

Introductory Remarks—

This is a work of eight long (200 *ślokas*) to very long (700 *ślokas*) chapters. Near the end of the text, in VIII: 338, it is said that the *Viṣṇutilaka* contains 3106 verses; in fact it comprises 3500 verses, making it a work of "medium" length. In terms of grammar, syntax, meter and—above all—information contained, this work ranks high in the literature; yet because of its overly sophisticated, discursive style much of its potential force is dissipated, most of its pointed focus diffused. It is almost impossible to look a particular subject up in the text by skimming; the imaginative exposition simply does not follow conventional order. Be that as it may, many of the typically "*āgamic*" subjects are to be found in the *Viṣṇutilaka-saṃhitā e.g., śāstrāvatāra, sṛṣṭi, pañcakāla, yoga, mantra, prāsāda, pratimā, pratiṣṭhā, utsava, prāyaścitta*. It is obviously a work that passed through intelligent hands.

The work bears no evidence of early composition. Quite the contrary, it is probably of the post-Rāmānuja period. No classical commentators are known to have referred to it. Quotations of it in secondary works of the school are not often encountered. It is, however, named as canonical in the following works: *Kapiñjala* (18/100), *Pādma* (6/108), *Puruṣottama* (29/106), *Bhāradvāja* (20/103), *Mārkaṇḍeya* (28/91) and *Viṣṇu Tantra* (81/154).

The narrative framework has Brahmā relate to a number of sages—Bṛhaspati, Gautama, Bharadvāja, Indra, Atri, Cyavana, Kauśika, Śāṇḍilya, Vasiṣṭha, Agastya and others—what Viṣṇu once told him.

DESCRIPTION OF CONTENTS

I. शास्त्रावतार *Śāstrāvatāra* (173½ śls.)

"The Handing Over of the Teaching"

A group of sages—Bṛhaspati, Gautama, Bharadvāja, Indra, Atri, Cyavana, Kauśika, Śāṇḍilya, Vasiṣṭha and Agastya along with *devatās, et al.*—approaches Brahmā. They complain that in their studies of the Vedas they have found no assurance for any one particular way of worship to follow; further they seek to know about the Creator, about who directed his activities, about the source and the destiny of the world, *etc*. At this, Brahmā smiles, then turns to Śiva

seated at his side and asks him to relate to the assembly what he had already told him about these matters. Śiva does so (poorly? inaccurately?) and Brahmā thereupon promises to clarify all the points for his questioners (1-17a).

What follows then is a seminar of sorts in which each of the various sages offers doctrinal points of view, or contribute legendary traditions relating to such matters as Creation (17b-102), the nature of *jīva* and its relation to *Puruṣa* (108-127), the means to move toward salvation, *etc.* The overall effect is to bring out complicating points of view and to demonstrate that there is confusion among the learned sages. Some interesting sectarian teachings are brought out in the latter portions of this chapter, however, in the course of the discussion of the means for obtaining *mukti*—the two sure ways for which are to practice *prapatti* and to worship God according to Pāñcarātra rules (128 ff.). It is pointed out that within the five million words [*?vacāṁsi*] which comprise the corpus of the Pāñcarātra there are internal varieties (137 ff.); all are claimed (by Vasiṣṭha) to be mutually contradictory, hence the teachings from one *tantra* are not to be mixed with those from another [*cf.* VIII: 339]. There is also certain disdainful tone expressed for "prayogic"-centered actions, even when enjoined by certain inferior Pāñcarātra works (such as those written to delude the people by Brahmā, Śiva, Kapila and Atri). Further there is a freedom of ritual activity claimed for those who have had initiation with *pañcasaṁskāra* (165 ff.). By the end of the seminar (and the chapter) the confusion is not cleared by any means, even by a sage like Śāṇḍilya who knows Pāñcarātra teachings so well. So it is in the closing lines at the end of the chapter Brahmā promises to tell the company of sages exactly what Viṣṇu had told him (to 174a).

II. स्वर्गादिवर्णन *Svargādivarṇana* (207½ ślś.)

"Description of the Heavens *etc.*"

(Viṣṇu speaks): I will give you the essence of all *tantras* for the benefit of all mankind; those who worship Me with undiverted attention will be rewarded by both *bhukti* and *mukti*. He begins by defining *jñāna*-knowledge, the object of which is none other than realization of Brahman. This Brahman to be realized is described largely in negative terms. But Viṣṇu does say that Brahman for some reasons (*kāraṇavaśāt*) became a mass of light and lustre; that mass, in the center of the Sun, is known as "Vāsudeva" (Nārāyaṇa). From that mass have come out the four Vyūhas, which in turn produced Keśava *et. al.*, whence came the *avatāras*, *etc.* (1-27). This whole world and everything in it is as a mote (*paramāṇu*) in the radiant light at the time of Creation; and *jīva* is one with the *kaustubha*-gem of Vāsudeva's body. At the consummation of time the world returns to its speck-like form and the *jīva* becomes one again the *kaustubha*-gem.

It may be said that there are three distinct entities in the temporal realm: Brahman, the world and *jīva* (28-37). As for the Vyūhas, Aniruddha is emphasized as the creative aspect of the Lord. The origin of the Creator Brahmā is briefly told, but the world itself comes into being and passes out of existence by the combinations and separations of the four *guṇas—sattva, rajas, tamas*, and *ānanda*. Thereupon follows a brief discussion of *Prakṛti* and *Puruṣa* (in familiar *Sāṁkhyan* terms which do not seem strictly in keeping with the general tenor of this discussion]—down to the elements of lower creation (38-70).

Jñāna-knowledge is of two types—*satya* and *kriyā*. Brahman, the object of this *jñāna*-knowledge, is further described. It is stated that Pāñcarātrins see this Reality through the eye of their [superior ?] knowledge. It (Brahman) is to be found everywhere, and as such is known in a variety of qualified, descriptive terms. Certain ones can obtain unity with Brahman by constant meditation—but the " unity " obtained is likened to gold in a fire which remains both associated with and differentiated from its surroundings (71-101). *Jñāna*-knowledge comes to those who have peace of mind [*cittaprasāda*] and such equanimity only comes to those who practice *yoga*, who worship God, who undertake potential *tapas* (see also śls. 131-136), who study their particular scriptural [*śāstra*] tradition, who have achieved indifference to material pleasures, who practice *brahmacarya*-celibacy, *etc*. (103-110). Peace of mind also puts an end to past *karma* accumulations. Those who persist in *avidyā* [opposite of peace of mind ?] will remain bound in this world. *Samādhi, bhakti* and *śraddhā* will help one to obtain *mukti* (111-117).

Turning once more to the matter of Creation, Viṣṇu describes first primary creation, including a discussion of types of *jīvas* and their characteristics (118-130); the " days " and " nights " of Brahmā, Manu, and of Creation's cycle itself (137-143); the creation of the innumerable primordial eggs and their respective worlds (144-146, 202-206); the geography of this earth, its oceans, islands, mountains, rivers, inhabitants, heavens and nether worlds, hell, *etc*. (147-180); and the location of other spheres and planets above the earth (181-190). *Svarga*-heaven proper is described separately, followed by brief descriptions of *Śiva-loka, Satya-loka* and *Viṣṇu-loka* (191-201). Throughout all these worlds and world systems, it is declared Nārāyaṇa should be known to be all-pervasive (207-208a).

III. वर्णाश्रमधर्मनिरूपण *Varṇāśramadharmanirūpaṇa* (514 śls.)

" Description of Duties appropriate to Class Position and Stations in Life "

The sages ask to know about *jāti, varṇāśrama, etc.*, their origins and the duties and disciplines appropriate to each. Brahmā then gives a familiar description of the four classes and *āśramas*—who belongs to each, how marriages

are to be limited lest mixed classes arise; and the respective duties of the four classes (1-37). Elaborating further on duties, he points out that for the twice-born, eight *saṁskāra*-sacraments are enjoined (38-41); further, the day is divided into five parts, according to the activities concentrated upon—"*abhigamana*," "*upādāna*," "*ijyā*," "*svādhyāya*" and "*yoga*" (42).

Thus the daily routine begins with early rising, making one's toilet and first meditations with *japa*, application of religious marks, doing four (104) *sandhyās*, going to the temple, returning home, collecting materials for one's own worship, *etc.*—all as parts of "*abhigamana*" (43-130). The daily routine continues with seeing next to the steps in "*upādāna*"—getting flowers for worship, twigs, vessels, liquids, the groceries for food offerings,* *etc.* (131-227).

The time for "*ijyā*" is about midday—and this is when one commences actual worship through various purifications, meditations on *tattvas* and *jīva*, *mantrajapa*, *etc.* (228-299a). Actual liturgical worship [*bāhyārcana*] is described step-by-step—how vessels are cleansed and arranged, how the *yogapīṭha* is to be made and arranged, worship of Acyuta (Viṣṇu) on the *pīṭha*, how to do *nyāsas*, *mudrās*, *etc.*, and how to offer flowers, liquids, decorations, *etc.*—indeed all the parts of all the *āsanas* are given [*snānāsana*, *alaṅkārāsana*, *bhojyāsana*, *mantrāsana*; also *śayanāsana*?] (299b-417). [A special section on the liturgy of temple worship is inserted here—418-442]. After liturgical worship is finished, "*anuyāga*" routines of food-gathering and feeding are to be attended to; only after this may a man himself eat, and then only by following certain ideal habits (443-467).

"*Svādhyāya*" is study-time (468-471).

"*Yoga*" is to be done toward evening, and includes disciplined pursuit of certain pious habits—such as the *sandhyās*, visiting temples, attending to worship in one's own house faithfully, *etc.*, as well as the usual attempts at physical and mental exercises (472-489).

The five daily observances must be somewhat altered, of course, for ladies. Indeed the five constituents must be redifined for them (490-511a); widows, *sannyāsins* and *brahmacārins*, too, must do certain things appropriate to their condition; what these are, are briefly given (511b-514).

IV. योगाध्याय *Yogādhyāya* (689 śls.)

"Chapter on Yoga"

This chapter picks up and enlarges upon the reference to *yoga* in the preceding chapter. There are two kinds of *yoga*—"*jñānayoga*" and "*karma-*

* Some recipes are included, *e.g.*, 177 ff.

yoga". (In regard to the former) The various steps of the discipline are described in some detail (1-146). [On the whole, this section represents a Vaiṣṇava restatement of *yoga* principles. Occasionally specific terms are different, and the order of *samādhi* and *dhyāna* are reversed—the latter being disciplined concentration on Vāsudeva who is located in the lotus of the heart.] Another yogic discipline [*yogāntaram*] is "*mantrayoga*"—but Viṣṇu cautions, the *mantra* employed must be one which has been properly given and received if one is to gain by it *mukti*. How to undertake "*mantrayoga*," and when, is given (147 ff.)—with special liberties given to those who have undergone "*pañcasaṁskāra-dīkṣā*" (187-215)—with a long discussion of the several varieties of *mantras* that may be used in "*mantrayoga*" (216-356). Then is given an outline of the steps to be followed in "*mantrayoga*" discipline itself (357-407). Included in the foregoing discussion of *mantras* is a discussion on *nyāsa* (261-291). The fruits of practising "*mantrayoga*" are listed in the course of which several specific ("prayogic") gains which may be realized by alteration of the standard practice are also detailed (408-608).

The eschatological discussion that follows has a section that is Advaitic, identifying the *jīva* and *Brahman*, but later, contrary to this, the quality of the liberated souls staying in the presence of the Lord in Vaikuṇṭha (609-643) is mentioned.

The "*nāmatraya*"-*mantra* (Acyuta, Ananta and Govinda) is then mentioned, as is the "*agniprākāra*"-*mantra*. This is followed by brief descriptions of *mudrās* ["*śaṅkha*," "*cakra*," "*agniprākāra*," "*padma*," "*surabhi*," "*dhūpa*," "*dīpa*," "*yoga*," "*grāsa*," "*mahati grāsa*," "*añjali*,"; also "*svatantrīya*" ("*abhaya*," "*dhyāna*"), "*prārthanā*," and "*jñāna*," ("*nyāsa*")]—which "please" Him (649-680).

V. पुण्याहादिविधि *Puṇyāhādividhi* (326½ śls.)

"Miscellaneous Remarks about *Puṇyāha* and Other Rites"

Note: This is an exceedingly discursive chapter in style, and interpretation is thereby made the more difficult. There seems to be no unifying idea holding the chapter together beyond the fact that it is a miscellany of special instructions in regard to worship routines. Four main topics seem to cause the various injunctions and digressions to cluster about them: *puṇyāha*-rites (1-100), *snapana* routines (102-191), a special fire-worship with intricate elaborations indicated (192-301) and *balidāna* during *nityotsava* and *mahotsava* times (302-327a). Because of the lack of systematic exposition in this chapter, the procedures enjoined for each of these rites cannot easily be condensed; however, in the course of the chapter certain passages of interest may be noted. These are: how the worshipper disposes his costume during *puṇyāha* (1-24); how to

construct and repeat the *mantras* used in *puṇyāha*-rites (30-100); how to make *sūtras* for water pots (122-124); how to distinguish three types of *snapana*-rites according to number of pots used (108-112); how to prepare " *pañcagavya* " (172-182); how to meditate on Nārāyaṇa and Lakṣmī in the middle of the fire-pit (203-209); how to execute the eight *saṁskāra*-rites to the fire (230-240, 262); how to see and name the seven tongues of flame in the fire and how to make offerings to a particular tongue to achieve specific ends (252-258a); how the *pañcasaṁskāra*-rites are to be done (266-273). The remainder of the chapter contains other miscellaneous counsels.

VI. मन्दिरनिर्माण *Mandiranirmāṇa* (502 śls.)

" Concerning Temples "

This chapter treats first of the considerations that must be satisfied while building a temple (1-341), then of the rules for furnishing the finished building with icons and other finishing touches (342-479). A brief section at the end concerns itself with domestic worship (496-502).

In undertaking to construct a temple, the first thing to do is to select a properly qualified *ācārya*-director (3-10). He, with others, will select a suitable site (11-21, 236-239), perform the various preliminary pacification rites (22-35a) and attend to the matter of town-planning consequent to planning a shrine and forming a settlement around it (35b-67a). After plowing the site and attending to certain attendent matters (67b-85), a pit is dug and " *khāta-homa* " rites are performed (86-96) followed by the installation of a miniature icon in a miniature replica of the temple. Such a *bālālaya* is to be provided not only during a building program but also during later periods when repairs must be undertaken (97-175).

There are various typologies of temples, according to materials used, according to numbers of storeys, *etc.* (176-205). In a three-storey temple, some or all of these sections will be found in the order from bottom to top : *upāna, jagatī, kumuda, paṭṭikā, karṇa, paṭṭikā, mahatī, paṭṭikā, vājana, vedikā, ūrdhva, caraṇa, haṁsamālā, kapota, prati, prativedikā, karṇa, śikhara* (188-191a), While the details of building are to be drawn from the *śilpa-śāstras*, certain sections here are given over to *prathameṣṭakā*-rites (209-240), *garbhanyāsa*-rituals (244-267), and *mūrdheṣṭakā*-activities (268-275). There follows a digression on *stūpīs* (276-281a) and a few words about *śikhākumbhas* (281b-298), followed by some counsels about placements of the *diṅmūrti* figures (287-303).

Then follow some remarks about *maṇḍapa*-pavilions (305-318a), *gopuras* (318b-320a), *prākāras* (320b-327) and *dvāra*-doors (328-341).

Turning to icons, there are six varieties according to the substance they are made of each with distinctive benefits (342b-348). When icons are fashioned of stone or of wood, there are certain ritual procedures to follow in gathering together the raw materials (349-378, 379-386). Icons themselves have certain proportions and iconographical conventions that must be maintained whether standing (387-412a), seated (412b-437) or shown on a vehicle (438-448). The doorkeeper figures are described (449-465), with variants given for different entrances (466-479).

As for other items in the temple compound—Garuḍa, the *balipīṭha*, the *dhvajastambha*, the kitchen, the storerooms, the treasury, wardrobes, *etc.*—these are each briefly mentioned (480-493). Special mention is given to the shrines devoted to Matsya, *et. al.*, and to those given over to *Viṣṇubhaktas* (494-495).

In relation to the discussion of such *mandira*-shrines, attention in closing shifts to domestic worship and household shrines and the icons suitable for and proportionate to them (496-498). The chapter ends with an eulogy of the *sālagrāma*-stone, considered ideal as an " icon " for household worship (499-502).

VII. [no title] (693 śls.)

(" On Various Types of Sanctification Rites ")

This chapter deals with *pratiṣṭhā*-sanctification rites of various kinds. Various preparations are necessary: the purification of the celebrant (shaving *etc.* 3-6), preparation and germination of auspicious seedlings (7-38), purification of the temple after the *śilpins'* departure (39-43), performance of *śānti-homa* for mistakes that may have occurred in planning and constructing the buildings (44-52), attending to the tying of *kautukabandha*-wrist-bands (53-60), providing the necessary proxy articles for the *chāyādhivāsa*-routines to be done to icons that might be damaged by water (64-76) and arranging and purifying the pedestals, the icons will eventually go on (77-82). *Jalādhivāsa* begins (83-101), and while the icon is made to recline in the water *vāstupūjā* is done (102-124) after which the eyes of the icon are ritually " opened " [*netron-mīlana*] (125-131).

From this point the orderly exposition of the *pratiṣṭhā*-ceremonies is all but sacrificed to the rehearsal of miscellaneous details to be seen to in the execution of sanctification procedures: "*chāyā*"-*snapana* is briefly treated (132-135), as are *snāna*-routines in general (136-138.) "*Karmāṅga-snapana* is enjoined (139-144), after which the "*cakrābja*"-*maṇḍala* is then discussed—how to make it, color it, worship the various deities in it, *etc.* (145-172, 196-209). The next thing to be attended to is *śayanādhivāsa* (173-181), followed by worship of the *dvāratoraṇas* (182-195). Invocation of Viṣṇu is done, and eight

pots plus two larger pots are placed around the recumbant icon whereupon grains are spread upon the *sthaṇḍila*-platform (210-229). Golden effigies of the eight weapons of God and of Vāsudeva and Sudarśana are put into the pots, and the larger pots are worshipped in an especially constructed *maṇḍapa* (230-321). Preparation for *prāṇapratiṣṭhā-homa* is done by invoking all the vital airs [*prāṇavāyunyāsa*] (322-330), and this *homa* is done in order to make the vitality of the icon wax as the *homa* fire itself intensifies with the various offerings and accompanying meditations (the *ṣoḍaśanyāsas*—331-445).

After *śāntihoma* is done (446-450), the Lord is sprinkled with water from the pots just worshipped so elaborately, and this is done to the accompaniment of the "*viṣṇugāyatrī*" *-mantra* (451-452).

Thereupon a section of the chapter deals with miscellaneous, alternate rules for ceremonies done to icons of various materials (453-458); with the procedure for the *pratiṣṭhā* of the subsidiary deities (459-468); and with how to make the necessary *bali*-offerings to other deities (469-475a).

Returning to the exposition of *pratiṣṭhā*-ceremonies, on the next morning, after *vāstuhoma*, if the temple is "*ekabera*," the *ācārya* goes to the *garbhageha*-sanctuary and performs a kind of "*garbhanyāsa*" ceremoney [that name is not used] (475b-481). A *piṇḍikā* is kept there, wherein God's Presence is invoked, and the temple is then closed for three days (482-507). On the fourth day the doors to the temple are opened and, after bathing the icon and attending to flag-raising ceremonies (508), a *mahotsava*-festival is begun. If the temple, however, is "*bahubera*," or if the icon is of the painted type, certain special rules at this point are to be followed—with special instructions for *āvāhana*-invocations and *nyāsa*-demonstrations to the various icons, the self-dedication of the *ācārya* to the Lord, and the first-offerings made by him to the Lord, followed by the usual *mahotsava*, *etc.* (509-531).

Then follow brief supplementary sections on how to conduct *pratiṣṭhā*-ceremonies to: *vibhavamūrtis* (Matsya, *et, al.* 552-555), the *karmabimba*-icons (556-565), the female consorts (567-612 including elaborate *vivāha*-ceremonies), the *vimāna* (613-632), the *balipīṭha* (633-642), the *mahānasa*-kitchen (643-651), of tanks and wells (652-654) and *dhvaja*, *dhvajastambha*, *ghaṇṭā*, *dhūpa*, *dīpa*, musical instruments, umbrella, ornaments of the Lord, *etc.* (655-672). A final section is given over to the *pratiṣṭhā*-procedures for Ananta, Garuḍa and Viṣvaksena (673-676), and for the *akṣamālā*-rosary (677-682), for images of *bhaktas* (683b-684), and for images to be used in domestic worship (685-693).

VIII. [no title] (341-1/2 śls.)

("On Festivals, *etc.*")

Brahmā speaks to the other sages and says he will now relate what the Lord told him about *utsava*-festivals. An *utsava*-occasion is always preceded by

a flag-raising ceremony of *dhvajārohaṇa*. How to do this is outlined in detail (2-43). *Adhivāsa*-rites for the Lord and His consorts will already have been done the day before (44-57). Either immediately before or immediately after the flag has been raised, the presence of various deities (including Śrī) is individually invoked to the accompaniment of drums, *etc.* (58-77). Also prior to the beginning of an *utsava*-festival, *aṅkurārpaṇa*-sprouts will have been attended to either 9 or 7 or 5 days before (78 *ff.*). Other preliminaries such as *kautuka-bandha*, various *homas*, *bali*-offerings, *etc.*, are mentioned (92-121). Also as a preliminary to the *utsava*-festivities proper, the Lord is to be taken out through the streets of the village (122-135a).

Once the *utsava*-festivities have begun, there are certain rites to be observed on the various days and nights of the festive occasion. Among these are: "*cūrṇotsava*" on the seventh day evening (136 ff.); "*jaladroṇyarcana*" on the eighth day afternoon (143 ff.); "*mṛgayotsava*" on eighth day evening (152-153); "*tīrthotsava*" immediately following that (160 ff.); and *rathotsava* on the ninth day (154 ff.), having already attended to the "*avarohaṇotsava*"-ceremonies (170 ff.). The ninth (or tenth?) day includes a "*puṣpayāga*" (182-205), and on the tenth day evening there will be "*pavitrārohaṇa*"-ceremonies (206-255).

Then follows miscellaneous listing of a number of other *utsavas* and *vratas*: "*vasantotsava*" (259-260), "*damanotsava*" (261), "*haṁsayajana*" (262), "*dīpāvali*" (263-264a), "*mahānavamī* (264b-271), "*dīpotsava*" (272-273), "*vivāhotsava*" (274-275a), "*mṛgayotsava*" (275b), *māseśārādhana*" (276), "*pañcaparvotsava*" (277), "*āgrayaṇotsava*" (278-282), "*plavotsava*" (283), "*śayanotthāna* (284-286), "*ekādaśī*" and "*dvādaśī*"-*vratas* (287-288), Kṛṣṇa's *jayanti* (289), Rāma's *jayantī* (290), and Nṛsiṁha's *jayantī* (291-292). Directions are also given for what to do during a solar or lunar eclipse (293), followed by instructions regarding "*dhanurmāsārādhana*" (294-295a), *dhanurmāsa-ekādaśī* celebrations (295b-297) and *śivarātri* (298).

The remainder of the chapter deals with *prāyaścitta*-procedures for the defilement of images and buildings, for lapses in liturgies, for natural disasters, *etc.* (299-332). In the conclusion (333-342b), Bhagavān tells Brahmā to spread these teachings to all who are qualified; He adds that things which are not found in the present text are to be supplied from other works (339; cf. 1: 153).

CRITICAL NOTES:—

Two considerations suggest the possibility that the fifth *adhyāya* may not have been part of the original composition: first, a striking absence in it of the literary sense and quality that mark the remaining bulk of the work; and

second, by subtracting the verses in it from the total, the figure mentioned in VIII: 338 is closely approximated.

The heading of the first chapter claims that the *Viṣṇutilaka* is a part of the *Khageśvara-saṃhitā*. However, nowhere else is this claim substantiated and, in particular, none of the colophons—where one would expect to find such relationships put forward—support this statement. The original *Khageśvara-saṃhitā* is not known, making confirmation of the claim remote in any case.

The mention of four *guṇas* in Ch. II may be noted.

विष्वक्सेनसंहिता

VIṢVAKSENA-SAṂHITĀ

[Index Code : Vksn]

Publication scheduled:

A critical edition in *Devanāgarī* script is under way at Tirupati, Kendriya Sanskrit Vidyapeetha.

The following discussion and description is based on a paper manuscript in *grantha* characters deposited at Madras Government Oriental Manuscripts Library (MT. 3702)—incomplete.

Introductory Remarks—

In its present manuscript form, this work of 39 short-to-long chapters appears to be " incomplete ". Originally it seems to have consisted of two parts—a "*pūrvabhāga*" (mentioned in the colophons of chs. II and IV, and referred to in ch. XV) and an " *uttarabhāga* " (found in several colophons and referred to in chs. V and VIII). It may (also) be a conflation of two texts, one a dialogue between Viṣvaksena and Śacīpati, and the other a dialogue between Viṣvaksena and Nārada. In any case, the present arrangement of chapters is disordered and confusing (see " Critical Notes" below). Nonetheless, what is here presents some valuable insights in regard to several concerns close to the heart of Pāñcarātrins—not the least of which is an attempt to deal with the theological problems of image-worship (XXXI : 17b-19a), as well as a number of valuable and unique iconographical passages relating to *pratimā*-icons along with a number of chapters concerned with the provision of a *prāsāda*-structure to house them. The majority of the chapters remaining concern themselves with various aspects of worship accorded the images in a temple, and some of the festive routines occasionally celebrated in the temple's liturgies.

The title is named as canonical in the following lists : *Kapiñjala* (53/100), *Pādma* (50/108), *Puruṣottama* (26/106), *Bhāradvāja* (54/103), *Mārkaṇḍeya* (25/91), *Viśvāmitra* (28/108), and *Viṣṇu Tantra* (69/154). According to Das Gupta (*History of Indian Philosophy* III. 24) it is quoted by Rāmānuja (12th century).

This same work is also quoted by Pillai Lokācārya (13th century), by Vedānta Deśika (late 13th century) and by Varavaramuni (or Saumya Jāmātā, who quoted it copiously in the 15th century). Excerpts from it are reproduced in a number of secondary collections also—*Utsavasaṃgraha* (MT. 3286), *Pāñcarātrasaṃgraha* (MT. 3257), *Pāñcarātra-saṃhitā* (MT. 352) and *Pūjāsaṃ-*

graha (MT. 2856) to name a few. It obviously occupies a place of high esteem among the texts of the *Pāñcarātrāgama**, and it may well be, as Das Gupta suggests (*op. cit.* III, 24 ; see also 39n.), " very old ".

DESCRIPTION OF CONTENTS

I. भूपरीक्षा *Bhūparīkṣā* (37½ śls.)

"Examining the Plot"

The narrator turns here to the concerns of examining the plot on which a temple is to be built. Once selected, rituals of pacification are to be undertaken by making *homa*-offerings and reciting *mantras* followed, next day, by plotting out the plan of the future temple with pegs and string (1-20). Actual construction is to be done by *śilpin*-artisans under the supervision of a properly-qualified *ācārya*-director. The first thing to be attended to is the construction of the "*bālālaya*" temple-in-miniature. Then, gems are to be buried at the exact site of the permanent *garbhagṛha*-sanctuary in a rite known as "*garbhādhāna*" (21-38a).

II. मण्डपादिलक्षण *Maṇḍapādilakṣaṇa* (95 śls.)

"Description of the *Maṇḍapa*-Pavilions (and other structures)"

Here the narrator promises to take up the rules for construction of *maṇḍapa*-pavilions, *kuṇḍa*-firepits, *sruk* and *sruva* ladles, *toraṇa*-arches and how to do worship to all of these with the various *dvārapālaka*-guardians. Also he mentions he will treat of *patākā*-banners and how to sanctify them.

He commences the recital by telling what are the various benefits of constructing *maṇḍapa*-pavilions in different directions ; the recommended direction is the Eastern quadrant. He classifies *maṇḍapa*-pavilions into inferior/ middling/ superior categories according to how large they are and where they are located (1-18).

Then, regarding *kuṇḍa*-firepits, he gives measurements for the constituent parts, the various shapes permissible and the benefits of constructing each type correctly (19-50). Turning to the subsidiary paraphernalia, he points out that the measurements of the ladles and other instruments and decorations are to be proportionate to the size of the firepits, as are also the subsidiary *toraṇa*-arches that are to be built as part of the whole construction. Passing attention is given to the deities to be invoked in the various directional *toraṇas* before the chapter closes with a brief section on the colors and placement of *patākā*-banners (51-95).

**Vacanasaṁgraha*, a collection of quotable passages from the corpus of Pāñcarātra literature, refers to it authoritatively.

III. दारुसंग्रहण *Dārusaṁgrahaṇa* (82½ śls.)

" Selecting the Wood (for making an icon) "

Viṣvaksena says that the *ācārya*-director along with the *yajamāna*-patron is to select carefully the wood to be used in making an icon. The rituals to precede the cutting of the chosen tree—or the quarrying of the stone, in case the icon is to be made of stone—are given some detailed attention. Actual cutting with a sanctified axe is to be accompanied by *mantras*, petitioning pacification of the tree whose timber is to be used for the icon (1-47). The wood is then turned over to a qualified *śilpin*-artisan for fashioning into likeness of the Lord; all steps of the process are to be accompanied by proper rituals to insure sanctification of the wood-block to be carved (48-84a).

IV. शिलाग्रहण *Śilāgrahaṇa* (38 śls.)

" Collecting the Stone (for making an icon) "

Here Viṣvaksena gives exclusive attention to the selection of stones in cases when icons are to be sculpted from rock. Here, major attention is given to the ritual accompaniment of the quarrying—although various types of acceptable stones and where they may or may not be gathered are also given extended treatments (1-36). As for how to fashion the raw material into an acceptable icon, Viṣvaksena points out that he has already given these instructions to Nārada in the latter half (*uttarabhāga*) of this *tantra* [see Chs. X and XI, below ; *n.b.*—colophons of some chapters, *e.g.*, 2 and 4, refer to themselves as " *pūrvabhāge* "].

V. शूलस्थापनविधि *Śūlasthāpanavidhi* (81 śls.)

" Rules for Installing the ' *śūla* '—Form ".

Viṣvaksena speaks now of the " *śūla* "-form to be used as a kind of skeletal frame for an icon (made of plaster?). It is a roughly hewn shape in the form of the desired icon. Strips of cloths and lengths of strings are (later ? see śls. 73 ff., below) to be wrapped about it and, once in place, to be thought of as skin and sinews; and the whole is to be made ready for the subsequent application of clay which, once in place, is to be thought of as flesh. Taken to a special *maṇḍapa*-pavilion in front of the temple-site, such a rough-hewn " *śūla* "-form, after various ritual preliminaries are done, is to be given a *jalādhivāsa* "-bath whereupon the Lord's Presence is invoked into it.

Viṣvaksena points out here that the details for the subsequent *snapana*-rites are to be found in the latter half (*uttarabhāga*) of this work [see Ch. XVI, below].

He then turns to the *śayana*-rites wherein the (" *śūla* "-) forms of the Lord and those of His consorts are dressed, made to recline, and are thereupon worshipped. On the morning of the next day the *ācārya* removes these " *śūla* "-

forms from the *maṇḍapa*-pavilion to the sanctuary; installing there first the one representing the Lord and then the ones of His consorts, Śrī and Puṣṭi. All this is done to the accompaniment of *mantras* and invocations (1-72).

Only then, when the "*śūla*"-forms are thus installed, is the *pratimā*-icon to be fashioned there in the sanctuary. The "*śūla*"-forms are wrapped in cloths representing the flesh, coloured and then wrapped in strings to symbolize the sinews and veins of the body. Thereupon, clay is applied to represent the skin of the body, and once again strings are wrapped around the form—this culminating act being called "*rajjubandhana*". After this is done the *ācārya* and *śilpins* are honored (73-81).

VI. मृत्संस्कार *Mṛtsaṁskāra* (27 śls.)

" Purification of the Clay ".

Viṣvaksena turns here to the clay to be applied to the "*śūla*"-form, and he makes some distinctions between baked and unbaked clay, regarding the color to be used according to the *yajamāna's* caste, concerning the mixture of specified foreign substances in it *etc.* Acceptable clay is to be brought from a holy place, dried out for a month until ready, applied to the waiting form—which is then wrapped with nine strings—and colored (1-10). Five main colors, as well as the intermediate colors resulting from mixing any two or more of these five, are acceptable; these are given names (11-27).

VII. स्वप्नविधि *Svapnavidhi* (33 śls.)

" Regarding Dreams ".

In this chapter Viṣvaksena (abruptly) turns to the subject of dreams and their omens. When a dream is going to come true depends largely upon what time of night the dream was experienced. The bulk of the chapter is devoted to classifying subject matter of dreams as either " auspicious " or " inauspicious" (1-33). *

VIII. इष्टकालक्षणादिविधि [no title : *Iṣṭakālakṣaṇādividhi*] (42 śls.)

(" Regarding characteristics of Bricks and Other Things ")

The chapter commences by describing how Nārada approached Viṣvaksena who was doing penance on the other side of the Milky Ocean. Nārada requests Viṣvaksena to tell him about the characteristic features of the icons of the Lord, the *mantras* and their meters, *etc.*, addressed to the Lord and His Retinue (1-4). Viṣvaksena points out that this *tantra*-teaching is Vedic and therefore authorita-

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* *Note*: The text to this point seems to be a dialogue between Viṣvaksena and Śacīpati; beginning with the eighth chapter, the dialogue for the most part seems to be between Viṣvaksena and Nārada.

tive in character, and that it is more valid than any other *āgamas* and is highly beneficial to follow; the same applies to the "*uttarabhāga*" (= latter section) of this *tantra*, he says (5-8).

Viṣvaksena then launches into a series of compact instructions concerning preparation of a plot for plowing, sowing seeds for *aṅkurārpaṇa*-germinations, making certain types of bricks, and conducting the "first-bricks" rites (*prathameṣṭakā*) (9-42).

IX. बालस्थानविधि *Bālasthānavidhi* (16½ śls.)

"Rules for Setting up the Temple-in-Miniature".

Viṣvaksena turns to the location, dimensions and construction of the *bālasthāna*-temple-in-miniature. "First-bricks" rites, *garbhanyāsa*, and gem-burial rites are also to be done for this temple-replica.

X. [प्रतिमालक्षण] [no title: *Pratimālakṣaṇa*] (148 śls.)

("Description of Images")

Nārada asks to know the characteristics of various images, as well as the different types of images, and also about the placement of the *stūpī*-dome of a temple. Viṣvaksena commences his answer by naming the various forms* of the Lord and His consorts and entourage (1-11). He then turns (12-22) to describing the system of measurement to be used in constructing an icon, and, before continuing on matters more directly concerned with icons themselves, he reviews the proportionate measurement of other parts of the temple in relation to the chief icon and to the *pīṭha*—pedestal's dimensions, *etc.* (23-54a).

He then turns to icons to be used by different classes in their private worship—metals to be used in fashioning the icons, general dimensions that are acceptable, and how to sanctify them for use in actual worship (54b-68a). Next he considers the icons in temples—where the various types should be located in a temple compound, what specific sizes, various types should be, and the general contours and postures to be recommended (68b-118). Again he turns to icons for use in individual worship—collecting and mixing their constituent elements, selecting proper artisans to fashion the icons, *etc.* (119-134).

Nārada asks if an icon dedicated for use at a particular place can be moved to another place for worship. Viṣvaksena replies that an icon installed according to Pāñcarātra modes of worship must not be taken to a place where other āgamic ways are in use; the mixture of tantric traditions (*tantrasaṃkara*) brings about evil effects (135-142). Nārada then asks about other evil results that come

* In avatāra-list, "Buddha" is omitted.

when defective images are used in worship, to which in answer Viṣvaksena outlines some dire effects (143-148).

XI. [मूर्तिभेदलक्षण] [no title : *Mūrtibhedalakṣaṇa*] (322½ śls.)

("Concerning Different Types of Icons")

Here the narrative turns first to the decorations and weapons of the Lord in His Supreme Form, then to further description of Vāsudeva's form flanked on either side by Śrī and Puṣṭi (9-14); Saṁkarṣaṇa (15-19); Pradyumna (20-22); and Aniruddha (23-30). Then he tells about Matsya (31-38); Kūrma (39-45a); Varāha (45b-57); Nṛsiṁha (58-64); Vāmana (65-71); Jamadagni (72-75a); Rāma and his entourage (75b-109); Balarāma (110-114a); Kṛṣṇa and His two consorts, Rukmiṇī and Satyabhāmā (114b-133); and Kalkin (134-142). For each of these as well as for various other forms of the Lord—Keśava, *et. al.*—there are different rules and methods of *pratiṣṭhā*-installation as well as distinctions to be maintained regarding their individual decorations and distinctive marks (143-148).

He then describes the appearance of Keśava (149-153), Nārāyaṇa (154-160), Mādhava (161-163), Govinda (164-168), Viṣṇu (169-175), Madhusūdana (176-178), Trivikrama (179-181), Vāmana (182-186), Śrīdhara (187-190), Hṛṣīkeśa (191-193), Padmanābha (194-206a), Brahmā (206b-228, including his consorts, Medhā and Sarasvatī, and their installation) and Dāmodara (229-232).

The narrative then explains that *pratiṣṭhā*-installation of each of the four *Vyūha*-modes are appropriate for the various four *yuga*-ages (233-235). Next, the cosmic form of *Viśvarūpa*, and two other forms of Viṣṇu are described (236-254). Then come descriptions of the Lord's consorts: Śrī (255-261a), Puṣṭi (261b-264a), Medhā (264b-267), Vāk or Sarasvatī or Vāṇī (268-275), and Durgā (276-285a). Following this, Vighneśa and his installation and worship is taken up (285b-306—including details about his attendants). The chapter closes with some remarks concerning the various types of movable icons of the various forms of the Lord used in the practical aspects of temple worship (307-323a).

XII. मन्त्रोद्धार *Mantroddhāra* (43 *inc.* śls.)

"Composing *Mantras*".

Viṣvaksena undertakes here to give directions for composing *mantras*, and how to identify the *ṛṣi* attached to them, the *chandas*-meters used with them, and the deities presiding over them—the *mantras* to be taken up pertaining to the forms and aspects of the Lord (taking up in the preceding chapter) (1-12). He commences by telling how to arrange the syllables in the *mantras* addressed to the first five forms of Viṣṇu (13-36).

[A break occurs after the 43rd *śloka*, prior to which there has evidently been some discrepancy in arranging surviving *ślokas*—for what is spoken of concerns the *mantra* to the aspect of Jamadagni……]

XIII. [no title] (58 śls. *inc.*)

[***The beginning of this chapter, continuing on the subject of composing *mantras*, is missing.***] The meter, the ṛṣi, the deity, and the *varṇa** of several *mantras* are given. First taken up are those addressed to Viṣṇu, Nārāyaṇa, Mādhava, Govinda, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛṣīkeśa, Padmanābha and Dāmodara (1-14). Then also those for Vāsudeva, Saṁkarṣaṇa Pradyumna and Aniruddha (15-18). Likewise for the following: Padmā, Puṣṭi, Medhā and Sarasvatī (19-22.) The "*Vighneśa*" or "*Gaṇapati*" *mantra* is afforded a somewhat more extended treatment (23-33). The chapter closes after treatment of the "*Puruṣasūkta*" in some of its sixteen varieties (34-58).

XIV. चरुपाकविधि *Carupākavidhi* (149½ śls.)

"Rules regarding Food-offerings"

Viṣvaksena tells Nārada here first about various places where grain to be used in holy offering may suitably be cultivated and grown (1-6). Then he speaks of the qualifications for professional cooks, as well as the measures and utensils they will use in their labors (7-21). He then discusses rice—how to clean it, store it and use it in cooking (22-39). Certain mantraic as well as hygienic precautions are to be taken during the cooking processes (40-49).

As for mixture of food to be offered to the Lord, certain fruits, roots and other ingredients are acceptable, and various preparations may be made by mixing these elements according to certain recipes (50-87a).

The cooking process is to be punctuated by the blowing of conchs-(Śaṅkha) and, when finished, the cooked food is to be transferred to waiting vessels to the accompaniment of *mantras*, *mudrās* and music. This food is then offered by the *deśika*-priest to the Lord, after which he (returns to the kitchen area?), makes *homa*-offerings and thereupon divides the food, taking some for himself (87b-112a).

Then, turning from *nitya* and *naimittika* procedures, Viṣvaksena moves to a treatment of *mahāhavis*-offerings for special purposes—the preparations, the festive liturgical accompaniments, the elaborate offerings, *etc.*, (112b-133a). The chapter closes with a detailed account of the "most secret" matters concerning *mahānna*-offerings—offerings containing a number of ingredients, presented without the usual *homa*-rites (133b-150a).

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* Here, actually construed by the text to refer to color—Viṣṇu is copper-colored, Mādhava is emerald green, Govinda is crystal, *etc.*

XV. मूलमन्त्रहोमक्रम *Mūlamantrahomakrama* (118½ śls.)

" The Steps in making *Homa*-offerings to the accompaniment of the "*mūla*"-*mantra*"

Nārada asks about the use of the *mūlamantra* verses during *homa*-rites. Visvaksena—referring to how he has previously given in the *pūrvabhāga*-section the details regarding *kuṇḍa*-firepits, *sruk* and *sruva* utensils, *etc.* [see ch. II, above]—here turns to kindling the sacred fire by the *ācārya*. In passing, he does, however, give some details and measurements regarding the *kuṇḍa*-firepits (7-12). In regard to meditations and invocations to accompany the kindling rites, he describes Lakṣmī (18-24), Viṣṇu (25-28)—their union being symbolized by the flaming fire itself (1-31). Several *saṁskāra*-sacraments are in this connection mentioned regarding the fire (32-68). *Nyāsa*-concentrations on the part of the *ācārya* are done after the fire is burning (69-79), whereupon actual *homa*-offerings may be initiated, during the course of which further *dhyāna*-meditations on Viṣṇu are to be done and all offerings are to be made using appropriate *mantra*-formulas (80-110). After *homa*-rites are completed, rewards are given —without the distribution of which the benefits accruing to the performance of *homa*-rites will not be realized (111-115). *Homa*-rites as explained in the foregoing are for guidance on festive occasions ; they are to be undertaken simply for the satisfaction of Hari (116-119a).

XVI. प्रतिष्ठालक्षण *Pratiṣṭhālakṣaṇa* (128 śls.)

" A Description of *Pratiṣṭhā*-rites "

The sanctification of a small 4-armed icon is taken up here. Taking it to the pavilion, already described before, *jalādhivāsa*-rites (4-10), *netronmīlana*-activities and *snapana*-rituals are there done (1-13). Then *puṇyāha*-purifications are done (14) after which a *śayana*-couch is prepared and the icon is laid upon it (15-22). *Nyāsa*-concentrations are performed, followed by *mūrti-homa*-rites (23-63a) and, on the next morning, *vāstu-homa*-rites and *pūrṇāhuti*-offerings (63b-72a).

The *bālasthāna* (temple-in-miniature) is prepared and decorated, sanctified and after attendant brahmins are recognized and rewarded, the icon is brought to the *bālasthāna* and installed there with the "*mūrti*"-*mantra*. *Abhiṣeka*-libations are then made to the accompaniment of the "*mūla*"-*mantra* whereupon *abhiṣeka*-libations are done also to Śrī and others of His retinue with appropriate *mantras*, followed by *nyāsa-homa*-rites and worship (72b-103a). The *ācārya* then must request the Lord to come and abide in the icon, and then *prokṣaṇa*-sprinklings are done throughout the temple (103b-107a). Offerings of food may then be made to the icons of the Lord and His retinue, and thereafter daily *homa*-rites and *bali*--offerings must be made (107b-119a).

The second *pratiṣṭhā*-sanctification takes place after the Lord's icon is transferred from the *bālasthāna* to the *mūlasthāna*-sanctuary (119b-127a).

The rewards to one who supports this type of *pratiṣṭhā*-rite are briefly mentioned (127b-128).

XVII. जङ्गमस्थापन *Jaṅgamasthāpana* (53 śls.)

" Installation of the Portable Icon ".

The narrative turns here to procedures for sanctifying the portable icon which is a replica of the main icon. The first steps include rites of sprinkling, bathing and immersion ; *homa*-offerings ; utterances of prayers and formulas. Then the icon may be placed in the sanctuary [*prāsāde sthāpayet*] (1-8). As for portable icons that reveal a posture different from that of the main icon, certain rules are to be observed in regard to the appropriatenes of the posture of the portable icon in relation to the posture of the main *mūlabera*-icon (9-13). So also are there specific, modified routines for sanctifying and depositing other types of secondary icons—as well as pictures and carvings *etc.* (*citrābhāsa-ardhacitraka*)—for use in worship (14-53).

XVIII. देवीस्थापनविधि *Devīsthāpanavidhi* (83 śls).

" Rules regarding the Installation Rites for the Lord's Consorts "

Viṣvaksena promises here to speak of the installation-rites and the attendant marriage festivities of the consorts of the Lord. In regard to these matters and prior to the actual installation of the female icons, *maṇḍapa*-pavilions are to be constructed and furnished with pots filled with sanctified waters. Into each pot a golden replica of each female icon to be sanctified is placed for purposes of *jalādhivāsa, śayana* and *snapana*; thereupon *pūjā*-routines are undertaken on their behalf (1-14). (Connected with these rites of sanctification ?) it is highly beneficial to mark the " marriage " of the Lord first to Lakṣmī and then to *Puṣṭi* and after the " marriage " one should attend to special *homa*-libations with " *aṣṭākṣara* "-*mantras*—all of which is accompanied by great *éclat*. Only after all this should one offer worship to the Lord along with His consorts (15-33).

Only *mantras* with individual " *bījas* " appropriate to each female deity should be used during the installation-rites. Done correctly these installation ceremonies bring great benefits to those who undertake to do them (34-38).

A method of installing only Lakṣmī's icon for use in worship with Her Lord is also given, concluding with some instructions for *homa*-offerings, *pūjā*-worship and *dakṣiṇā*-awards to participating personnel (39-77a). Viṣvaksena concludes that he has now offered information concerning how to set up worship of the Lord in conjunction with His consorts. He points out that worshipping the Lord along with His consorts is the proper mode of worship, and that its practice yields immense benefits (77b-83).

XIX. अङ्गन्यासादिलक्षण *Aṅganyāsādilakṣaṇa* (29 śls.)

"Description of the Components of *Nyāsa, etc.*"

Viṣvaksena here says that prior to worship an *ācārya* must undertake for the good of his *sādhaka*-aspirants certain *nyāsa*-concentrations and *mudrā*-gestures. Several *nyāsas* are described generally, but not named (1-8). The following *mudrās* are named and described: "*kavaca*", "*netra*", '*dīpa*" and "*añjali*" (9-21). When these are used prior to worship they bring beneficial results (22-29).

XX. परमात्मादिमूर्तिपूजाभेदकथन *Paramātmādimūrtipūjābhedakathana* (342 śls.)

"Chapter on the Different Kinds of *Pūjā*-worship for the Icons of the Lord in His Paramātman and Other Forms"

Viṣvaksena speaks to Nārada about the various types of beneficial *pūjā*-worship appropriate to various modes and forms of the Lord that a *sādhaka*-aspirant may undertake (1). The chapter seems to be a miscellany of topics only very loosely connected with one another. Viṣvaksena commences by asserting that structural temples to house the icons of the Lord may be built in any one of a variety of holy places (2-4). Then he distinguishes several types of worship routines according to the number of icons being honored (5-6), and according to whether done for oneself or on behalf of others to a particular variety of icon (7-11a), and also according to the duration of time required for the *pūjā*-ministrations (11b-18). All worship of the Lord, he stipulates, should be preceded by an elaborate, holy *snāna*-bath by the worshipper (19-29); he also mentions various other formal preliminaries, including *prāṇāyāma*-cycles, *japa*-repetitions, *nyāsa*-absorptions, etc. (30-60a).

Further steps of worship are then given in detail: *dvārapūjā* (60b-71); *mānasapūjā* (72-85a), along with specifications concerning the aspects under which various divine forms are to be contemplated (85b-129a); cleansing the area, and cleansing and placing certain vessels prior to *āvāhana*-invocations (129b-137a); and finally the overt liturgies of *arghya, pādya, etc.* and all the 32 *upacāra*-services to the Lord (137b-140, 204-250). In the midst of this exposition is a long passage (141-203) describing the forms of various *parivāra*-deities to be contemplated in the course of the on-going liturgies.

After this, *agnikārya*-rites (251-253) and *bali*-offerings (254-292, 293-323) are to be meticulously attended to.

The narrative then turns to some general remarks about types of worship —including the statement that in one's personal worship in private it may be either "*vaidika*" or "*tāntrika*" but that in performing public liturgies for others it must never be "*vaidika*" but rather either "*tāntrika* or a *miśrita*"-mixture. There are also some distinctions made regarding whether worship is

of one or of several icons, and some counsels about the proper understanding by the worshipper of what is, at every point, being undertaken (324-330).

The chapter concludes by Viṣvaksena saying that left-overs from the *pūjā*-offerings are acceptable to him and that only certain fit people deserve to receive the garland first offered to the Lord (331-342).

XXI. मत्स्यादीनामर्चनफलम् *Matsyādīnāmarcanaphalam* (24 ślś.)

"The Benefits that Accrue from Worshipping Matsya and others".

Nārada expresses conviction that there could be no better aim in life than to go on continuously worshipping the forms of the Lord. Viṣvaksena enthusiastically agrees by describing Viṣṇu in His Own Form (1-6). He then continues by turning to the fruits that accrue to worshipping one or another of the Lord's incarnational forms. For examples, worship of Matsya and Kūrma rewards a devotee with realization of all his desires; worship of Varāha erases all his sins and cures all his illnesses; worship of Narasiṃha rewards a man with all-round success; *etc.* For the most part the rewards are of a mundane kind (7-16). He counsels that such worship is only for the faithful, and that care should be taken by them to worship the Lord and His entourage with properly understood *mantras etc.* (17-24).

XXII. स्नपनविधि *Snapanavidhi* (182½ ślś. + prose)

"Rules for Bathing-rites".

When *snāna*-rites are to be done for the Lord, a *maṇḍapa*-pavilion containing a *vedi*-altar should be prepared. The dimensions for these are given, and an option is given to make the *vedi*-altar of certain metals (1-14). Strings must be carefully prepared for wrapping around the pots to be used in the *snāna*-rites. [At this point in the text there appear to be deficiencies, and a prose passage is introduced concerning having materials in readiness for such *snāna*-rites.] As for the contents of the 17 primary and several secondary *kalaśa*-pots, various articles and ingredients are to be provided for the liquids—including hot water—the addition of each item requiring its own special *mantra* (15-57, 68-76a, 88-91). Then the icon of the Lord is offered liturgical honors (58-67).

As for *snapana*-rites, these are classified as good/better/best according to the number of pots used—the least acceptable being with only 17 primary *kalaśa*-pots (76b-79a). Once *kautukabandha*-rituals have been done to the icon and *cūrṇa*-powder has been applied to its head, then the Lord is bathed (79b-82a). Again liturgical honors are advanced to Him, accompanied by great *éclat*, and He is finally offered *mahāhavis*, whereupon the *ācārya*-director is rewarded (82b-87).

Another, better type of *snapana*-rite requires the use of 1000 pots (92-94). This rite demands special, and different, preparations. Details are given for preparing the special *maṇḍapa*-pavilion (94-112), collecting the pots and their contents (113-143), giving the sacred bath to the icon (144-150) and offering appropriate liturgical honors (151-179). This rite ends with distribution of *naivedya*-offerings to the faithful and rewards made to the *ācārya*-director (180-183a).

XXIII. पुष्पारामाद्यङ्गपूजाविधि *Puṣpārāmādyaṅgapūjāvidhi* (59½ śls.)

"Concerning the Flower-Garden and Other Items used in *Pūjā*"

Viṣvaksena turns here to the subject of selecting a piece of land on which flowers for use in *pūjā*-offerings are to be grown. How to judge its location in regard to the temple and how to cultivate the selected plot are given (1-9). A variety of flowers, fruits, vines and trees that may be grown (and cared for, it is noted, by a brahmin) are listed (10-15, 23-24); but planting of any of these is to be done only after "*Vighneśa*"-*pūjā* has been offered (16-18). The care and cultivation of these is to be accompanied by *mantras*, and even watering is to be entrusted only to Vaiṣṇava brahmins (19-29).

Flowers selected for use in *pūjā*-offerings are to be brought to the *puṣpa-maṇḍapa* at the temple, and there kept fresh with water and sanctified by *mantras*. Garlands are made there within the temple-precincts only by morally and socially qualified devotees. The chapter ends on a note cautioning that flowers for worship should be tendered all care and protection (30-60a).

XXIV. जलगन्धादिसंस्कारविधि *Jalagandhādisaṃskāravidhi* (30 śls.)

"Rules for Purifying Scented Waters, *etc.*"

Viṣvaksena undertakes to describe the rites that must be observed to purify the waters taken from the temple-tank when they are used to bathe or otherwise refresh the Lord. The vessels to be used should first be cleansed symbolically, then the waters put in these vessels are to be flavored or scented. All these activities presumably take place in a *maṇḍapa* near the tank to the accompaniment of *mantras*. The water-filled vessels are brought (from there) to the deity's presence, following this procedure, for all *nitya* and *naimittika* occasions (1-30).

XXV. पालिकाघटिकाशरावलक्षण *Pālikāghaṭikāśarāvalakṣaṇa* (57 śls.)

"Description of Certain Types of Pots".

Nārada asks to know about raising sprouts in *aṅkurāropaṇa*-rites, as well as the details about the pots known as "*pālikā*," "*ghaṭikā*" and "*śarāva*." Viṣvaksena says that these pots may be made of gold, silver or copper respect-

ively—or all may be made of copper, or even of clay (1-6a). He then gives dimensions for each (6b-7a, 7b-8a, 8b-9a). He then turns his attention to *aṅkurārpaṇa*-germination rites so necessary as a preliminary to all festive and special ritual occasions (9b-15a). Thereupon, returning to consider the three types of pots, he names for each the 16 deities associated with them (15b-18, 19-21, 22-24, also 50b-53) ; and he then speaks of certain colors that may be used to distinguish the pots in their varieties (25-29a).

Planting the seeds or grains in these pots (*bījanyāsa*) is to be done to the accompaniment of *mantras*, after which *bali* is to be offered (29b-50a). He concludes by noting the omens indicated when certain types of sprouts are produced from the germinations (54-57).

XXVI. ध्वजोत्थापनविधि *Dhvajotthāpanavidhi* (159 ślś. + prose)

" Rules for Flag-Hoisting "

Since no activity is undertaken by a temple without attending to it first, Viṣvaksena here outlines the activities connected with flag-hoisting services. He commences by mentioning the dates appropriate for such services—the 21st day or the 27th day (although it is not clear from which point these calculations begin). Germination-rites preceding the services must be done at night, although the flag-hoisting itself must be done only during the day (1-4). Next he turns to such matters as constructing, preparing and sanctifying for use various items needed in the services: the *dhvajapīṭha* (5-17), the *dhvajastambha* made of wood and topped by a likeness of Garuḍa (18-29), and the cloth flag bearing the depiction of Garuḍa (30-75, 76-94—alternative methods offered—and 95-111). On the evening prior to the hoisting ceremonies a procession with the flag takes place (112-117), and this is repeated with *bali*-offerings the next morning (118-139). The flag-pole is then cleaned, sanctified and, with one flag tied to it, erected and given various liturgical honors (140-159).

XXVII. उत्सवविधि *Utsavavidhi* (177 ślś.)

[different meters used and prose]

" Rules regarding Festivals "

Viṣvaksena turns now to *utsava*-festivities, their typology according to length, the benefits that come from their celebrations, some places proper for their performance, and the occasions that call for their being conducted (1-12). Thereupon, after naming the 15 steps that are required in the proper performance of any *utsava*-occasion and mentioning some other general considerations that apply to all festive-celebrations (13-24a), he dwells upon the particulars of daily *bali*-offerings for a nine-day festival (24b-31). He elaborates further in this connection on the deities to receive *bali*, place where *bali*-offerings are to be made, and the shape and construction of the *balipīṭha*-altars (32-41).

Nārada asks to know the entourage of Hari who are properly to receive *bali*-offerings during *utsava*-routines. Viṣvaksena's reply comes in a long passage of mixed prose and verse in which he undertakes to name and describe in iconographical detail a number of deities and their respective entourages: Kumuda, Kumudākṣa, Puṇḍarīka, Vāmana, Śaṅkukarṇa, Sarpanetra, Sumukha and Pratiṣṭhita; also Brahmā is added to this list [note: the descriptions are contained in a long prose passage—śl. 42, plus prose passage].

Nārada then requests information regarding the *mantras* proper to each of the several deities mentioned above as well as the proper modes of honoring them liturgically (43). Viṣvaksena first describes the *arcana*-routines that may be employed (44-51a), and then gives some advice about the propriety of *mantra*-usage in this connection (51b-58).

Returning to *utsava*-preparations, Viṣvaksena then names the steps of the *adhivāsa*-rites that precede the actual festival (59-65), whereupon he moves to describe the procedure of the main festival activities—apparently a kind of *tīrthayātrā* (66-125)—including *maṇḍapa*-construction, collecting the requisite vessels, steps in liturgical worship, actual libations, and final ministrations to the Lord's icon prior to removing the image to the river-bank for more services. The procession back from the river-bank to the village (126-129) is culminated by an elaborate *puṣpayāga* (130-146).

The chapter concludes with a description of a *yāgamaṇḍapa*-pavilion and its uses (147-173), with the final lines (174-177) enjoining that the left-over offerings and paraphernalia of an *utsava*-festival be given to the *ācārya*-director in order to make the celebration valid.

XXVIII. अमावास्योत्सवविधि *Amāvāsyotsavavidhi* (105 śls.)

"Rules regarding the Amāvāsya Festival"

Viṣvaksena says he will here describe the monthly (3-day) *amāvasya*-celebration. He adds that this *amāvāsyā*-celebration is also to be done on the anniversaries of *pratiṣṭhā*-rites, the *yajamāna's* "*nakṣatra*"-day, the king's birthday, and the star-day of the temple's presiding deity (1-2). As for the procedure, *aṅkurārpaṇa*-germination in 16 pots must be attended to (3-25a), and then the icon of the Lord is given a *snāna*-bath (25b-32) after which in a special *maṇḍapa*-pavilion "*kautukabandha*"-rites are to be attended to (33-38), followed by *havis*-offerings, *etc.* (39-43). *Bali*-offerings are made (44-48), *homa*-libations are attended to (49-55) and again *bali*-offerings are to be done (56-59). Then the icon of the Lord is taken in a chariot or in a palanquin around the village (60-64). *Bali*-offerings are again made (65-69) whereupon liturgical honors are extended to the Lord (70).

On the third day elaborate *abhiṣeka*-bathing rites are given to the Lord in the temple, after which the icon is taken in procession to the river or local tank and bathed again. After this, the Lord's icon is returned to the temple, offered "*mahānna*", (92b) and treated like a king (71-95).

The chapter closes with a second-best alternative for the third-day celebrations (96-105).

XXIX. श्रीरामजन्मोत्सवविधि *śrīrāmajanmotsavavidhi* (21½ śls.)

"Rules for the Festive Celebration of Rāma's Birthday"

Here Viṣvaksena undertakes to describe the particular way in which the star-day of Rāghava (= Rāma) is celebrated. The procedure is much the same as described in the preceding chapter—*aṅkurārpaṇa, snapana, ācāryapūjā, kautukabandha, homa, etc.* The difference seems to be that instead of an excursion to the river or to a tank for elaborate bathing-rites, the central concern here is to decorate the icon of the Lord Rāghava with special ornaments, powders and clothes whereupon He is taken in procession around the village, afterwards bathed and then offered *mahāhavis* (1-22a).

XXX. कृष्णजयन्तीकृत्य *kṛṣṇajayantīkṛtya* (55 śls.)

"Celebrating the Birthday of Kṛṣṇa"

Viṣvaksena turns here to Kṛṣṇa's birthday—He Who was born of Vasudeva and Devakī for the good of the world. The celebrations are to be in 8th day of the dark fortnight of *Śrāvaṇa*-month under the constellation "*Rohiṇī*" (1-2). After *aṅkurārpaṇa*-germinations have been attended to, the icon of Kṛṣṇa is taken to a special *maṇḍapa*-pavilion where *kautukabandha*-rites *etc.* are done, (3-13a). He is placed on a *śayana*-couch along with an icon of his brother Balabhadra, and while in a reclining position both are entertained by Vedic recitations, music, *etc.* (13b-24). They are put in a standing position again and offerings of ghee, milk, curds, flowers and fruit are given to them (25-30). *Homa*-rites are then undertaken, after which Kṛṣṇa is given a *snapana*-bath, decorated and attended by lamp-ceremonies, and afforded *bhojyāsana*-attentions (31-48). Next morning he is taken in procession around the village and, after being returned to the temple, He is given a *snapana*-bath after which *mahāhavis* is offered (49-55).

XXXI. [no colophon-title] (18½ ślS. + prose and gaps)

[Note: This chapter, unlike others in this work, is written in the *bhujaṅgaprayāta*-meter; the text also contains gaps].

[Nārada presumably asks Viṣvaksena] * how to worship the Lord when certain times and places (*deśa/kāla*) are unfavorable, and when certain other details of worship are not known. Viṣvaksena [*** lapses here make the passages that follow unclear ***] responds by turning to the basic wisdom [*mūlavidyā*] concerning the 8-syllable *mantra* (1-5). An *arcaka*-priest who proposes to use this *mantra* in either private or public worship must first select a place to sit, and—after familiarizing himself with the *chandas*-meter, the *muni*-sage, *etc.* of the *mantra*—repeats this *mantra* for his own purification (6-10). ***[Gap ?]***

(Nārada asks) how the Lord Who resides fully in the main image can also take up residence in the *utsavabera*-icon. (He also asks) whether the Lord transfers Himself fully from one place to another, or only partially ? Viṣvaksena answers that the Lord's manifestations are simultaneous and may be likened to the self-same flame that proceeds from one lamp to another.† God undergoes this process for the material benefit and the spiritual release of all men. He adds that it is, in fact, by the use of the 8-syllable " *mūla* "-*mantra*, the " *Aṅguli* "-*mudrā*, offerings of *arghya*, *pādya*, *ācamanīya*, *puṣpa*, *dhūpa*, *dīpa*, *tāmbūla*, *bali* and *homa* that one gains all desires (11-17a).

Nārada asks how One Supreme Person could be worshipped, then, in different ways in different places. Viṣvaksena replies that just as fire, though one, gets different names due to its different locations (in sacrificial offerings), ‡ so the Lord Vāsudeva, though essentially one, due to differences of places where He dwells, is given different names and receives various liturgies (17b-19a).

XXXII. [हेतिराजलक्षण] [no title : *Hetirājalakṣaṇa*] (16 śls. + gaps)

(" Description of Sudarśana ").

Viṣvaksena turns here to the characteristics of the " king of weapons " [*hetirāja*] in all its varieties—namely, the *cakra*-discus, with 1000, 100, 50, 16 and 12 spokes. Whether the varieties of this discus are classified as good/better/best depends upon whether they are fashioned out of copper, silver or gold (1-3). Further details are promised regarding three classes of discuses—and from what remains of the text, these classes seem based upon different sets of measurements used. Details of the first variety are given (4-13), but the second two classes do not appear. *** [Gap commences in śl. 14; also missing, apparently, is a

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* Here a prose fragment commences the chapter. In it reference is made, but confused by the fact that the passage is only partial, to what has already been told about *Pavitrāropaṇa*, *puṣpayāga*, *pratiṣṭhā*, *dīkṣā*, *etc.* This indicates the chapter is probably misplaced here, and should come later in the work.

† *Cf.* the same image used in *Pādma-saṃhitā* " jñ " II . 21 and *Bṛhad Brahma-saṃhitā* I.XIII.

‡ See ch. XV . 48, above.

section on the *pratiṣṭhā*-sanctification ceremonies for the Sudarśana-discus.] *** The chapter ends with a eulogy of the sanctification rites (15-16).

XXXIII. द्रव्यशुद्धिविधि [no title: *Dravyaśuddhividhi*] (22½ śls.)

(" Rules regarding Purification of Paraphernalia Used in Worship ")

Viṣvaksena offers to speak here of the purification of all items used in offerings made to the Lord. In regard to gems and gold ornaments proferred to Him, these must be "pure" (1-5). As for pots and vessels, these are made "clean" by using the "*astrarāja*"-*mantra* (to Sudarśana) as well as by washing them in water; food-offerings are made "pure" simply by uttering the ("*astrarāja*")-*mantra* (6-7). Viṣvaksena remarks that he likes the *nirmālya*-left-overs of the food-offerings, and that he should receive his one-fourth before the remainder is distributed among the Vaiṣṇava devotees (8-11).

Viṣvaksena commences here to name the presiding deities of the following instruments and items used in offerings : *sruk*, *sruva*, pots, flowers, sandal-paste, *akṣata*-rice, cake, ghee, *etc.* All of these articles, regardless of their named deity, it is stressed, have as their inner essence [*rasarūpa*] the Lord Nārāyaṇa (12-20). The chapter ends with the caution that one who worships must know the presiding deities over all the objects he uses (21-23a).

XXXIV. प्रासादलक्षण *Prāsādalakṣaṇa* (64½ śls.)

" Characteristic of Temple Structures "

Viṣvaksena says only certain places are suitable for the construction of a temple to house Viṣṇu; he names these (1-4a). A temple is good/better/best according to whether it is made of clay, wood or stone (4b-5) ; another classification is given according to its size (6-10a). He then turns to the identification and location of the various *vimānadevatās* (10b-18a), whereupon he names various parts of the temple-compound—the *maṇḍapa*-pavilion; the *prākāra*-courtyards of which there may be from one to three ; the *gopura*-entrance tower ; the *pacanālaya*-kitchen ; the storage shed for flowers; and the tank (18b-20). He says that this is all one needs to know about a temple; if one cannot find adequate information about temples in other *tantras* then he may be sure to find it here [note: the line in question here is so ambiguously constructed it could read just the opposite *—*anuktaṁ ca anyatantreṣu nirikṣya atra prayojayet* (21)].

He thereupon names and briefly describes five types of *vimāna*-structures —"*mandara*," "*nividha*," "*nāgara*," "*drāvila*," "*vesara*" (22-30). A further, different classification is according to materials used—a "*pauruṣa*"-

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* Because of the general abhorence of mixing tāntric traditions (*tantrasaṁkara*) it is unlikely, however, that counsel here would be given to seek clarification in other works. See, for examples, XXXVI. 101-105, below ; and VII. 135-142, above.

type being of mixed brick and stone; a "*napuṁsaka*" type being a mixture of stone, brick and wood; and an "*aṅganā*"-type being simply a wooden structure (31-32).

Viṣvaksena turns now to the *mūrdheṣṭakā*-rites and their requirements in regard to special structures, liturgies and personnel (33-51, 59-64); the central rites on the second day require that the *stūpi*-finial be placed and bathed (without *ratnanyāsa*-rites) whereupon celebrations culminate the activities (52-58).

XXXV. [महापीठप्रतिष्ठा] [no title : *Mahāpīṭhapratiṣṭhā*] (37 śls.)

("Installation of the *Mahāpīṭha*").

Viṣvaksena turns here to where the various *parivāradevatās* are to be placed in the temple-precincts in relation to the main shrine (1-3)—but he does not mention names nor give other details. Thereupon the narrative shifts to the matter of constructing the *balipīṭha* (4-16), and of a two-day *prokṣaṇa*-rite initiating this *balipīṭha* into use (17-37).

XXXVI. जीर्णोद्धारविधि *Jīrṇoddhāravidhi* (149½ śls.)

"Rules for Repairs".

The narrative turns here to repairs of the temple structure, which actual repairs are preceded ritually by elaborate *prokṣaṇa*-sprinklings and *adhivāsa*-washings with sanctified waters and by certain festive undertakings (1-41a), and which are themselves to be done by "able" *śilpins* (41b-46). Then the narrative concentrates on the repairs that may be made to icons. Different procedures of repair are to be adopted according to the kind of icon at hand—depending upon whether it is made of clay, silver, gold, *etc.* and therefore what substances are to be used to mend the broken icon. Procedures vary also depending upon whether the icon is used in public liturgies or in private worship, *etc.*, *etc.* (47-80a). If, however, the icon has to be completely replaced, then certain other routines are required. All of these repair and replacement activities require that during the period of repair the *śakti*-power inherent in the old icon be transferred from its locus in the figure to a temporary abode in a special pot of water. There the *śakti*-power remains for the duration of the repair work. But the work should be done with all dispatch and the *śakti*-power re-invested in the image so that worship will not long be interrupted (80b-89a).

Repairs to *dhvaja*-flagpoles must also be undertaken with due care and, when repairs are completed, *śāntihoma*-offerings are to be made followed by a festive celebration (89b-92).

The "*sthāpaka*"—the person who oversees the various details of the repair programs—should be selected with great care (93-100); the same for the

takṣaka-carpenters (104-117a). In planning out his program of repairs the *sthāpaka* must, above all, follow the rules laid down in only one particular *śāstra*-book and not mix traditions (101-105).

Viṣvaksena at this point turns to the *prokṣaṇa*-rites of cleansing (from pollution) of the *ratha*-cars, *śibikā*-palanquins, and other temple-movables, appointments and structures. He outlines the steps—including preparation of a special *maṇḍapa*-pavilion containing a small altar, sanctification of special pots of water, sprinkling the cleansing waters over the defiled object, *etc.* (117b-140a).

The chapter closes with some observations on *diṅmūrti*-deities, pointing out that they normally do not require *prokṣaṇa*-cleanings when defiled. Some details are also afforded regarding their (original?) installation-rites. Viṣvaksena concludes by saying that in all ceremonies of these types it is important to follow established rules (140b-150a).

XXXVII. दीक्षाशकुनविस्तार *Dīkṣāśakunavistāra* (112½ śls.)

" An Elaboration on the Omens relating to *Dīkṣā*-initiation Rites"

Nārada says that, having now heard the (foregoing?) *tantra*-text which is the "nectar of the 'Ocean of Pāñcarātra,'" he wants now to hear in detail about the *śakuna*-omens relating to *dīkṣā*-initiation rites. Viṣvaksena refers to that " ancient, supreme Wisdom " [*mahāvidyā purātanī*] which Viṣṇu Himself once imparted to him in this regard for the good of all aspirants. This Wisdom divides *śakuna*-omens into 64 types. Over all of these Vighneśa is Lord and Master. To offer worship to Vighneśa, then, is the first thing any aspirant should attempt to do; then one should worship immediately thereafter a "*pustaka*"-book (1-15a). This relates to prognostication based on a random passage selected from a sacred book.

Nārada asks what this book is. Viṣvaksena says that it comprises a number of *patra*-leaves each one of which contains a *śloka*-verse. In each *śloka*-verse is embedded one or more possible omens. As part of the *dīkṣā*-initiation rites the candidates are blindfolded and this book is brought before them. Each is to select at random one leaf. These are then shown by the *ācārya* to the candidates once their blindfolds are removed. Each candidate is asked to read the *śloka* on his leaf. If the *śloka*-verse speaks of an auspicious matter, then the candidate is accepted for full initiation ; if the *śloka*-verse speaks of an inauspicious matter, he is rejected from further rites. Altogether the text (17b-24a) lists some 600 odd items that may be named in the *ślokas* written on the leaves (15b-103).

The process just described should not be revealed or explained to outsiders of little faith, warns Viṣvaksena. He then tells how the selection process ends with further worship of Vighneśa. In closing, Viṣvaksena points out that this

process can be used in other ways too—to determine the good or bad effects of undertakings *bhakta*-devotees may wish to undertake, *etc.* (104-113a).

XXXVIII. पीठशकुनादिनिमित्तप्रोक्षण *Pīṭhaśakunādinimittaprokṣaṇa* (66 śls.)

" *Prokṣaṇa*-rites occasioned by .. .. [?] "

Viṣvaksena here turns to the rites of sprinkling water that will cleanse various items of pollution. He speaks of doing this to icons, to temple structures and its parts, to pedestals, *etc.* In all these cases a special *ācārya*-director is selected to oversee all the details, the first of which is always to see to the construction of a special *maṇḍapa*-pavilion (1-17). The bulk of the chapter is given over to a somewhat confusing set of instructions for what is apparently an elaborate two-day festival in which the Lord's icon is washed, paraded, sprinkled, and otherwise attended to in an effort to remove all taint of pollution from it (18-66).

[Note : this chapter is not clear, perhaps due to omissions and lapses no longer apparent in the text.]

XXXIX. प्रायश्चित्तविधि *Prāyaścittavidhi* (32½ śls.)*

" Rules for Penitential Undertakings ".

Viṣvaksena speaks here of penances that may be undertaken to atone for lapses in the on-going worship of the Lord—whether the interruption be for only one service, for one afternoon, for one day, for one month, or some other length of time. In general the *prāyaścitta*-procedures are much the same—all include injunctions to feed brahmins, to perform *puṇyāha*-rites, *etc.*—but the best way of all is to perform additionally certain formal bathing-rites to the Lord followed by *mahāhavis*-offerings and liturgical worship (1-12). Some other, alternative methods for performing *prāyaścitta*-rites are given (13-22a).

In the case where a temple has fallen into protracted disuse, before regular routines may be resumed, a new *bālasthāna* has to be constructed, *prokṣaṇa* sprinklings to be done and necessary repairs or alterations to the buildings be made—all accompanied by certain ritual activities (22b-26). Damage by fire also requires *prāyaścitta*-rites of expiation to accompany the necessary repairs (27-33a).

CRITICAL NOTES—

The most vexing problems connected with this work relate to basic matters of "lower criticism"—that is, procuring a good, reliable textual tradition. Solution of all other problems hinges on the reconstruction of a viable text,

* See " Critical Notes " below.

without which speculations regarding the "thought" reflected in *Viṣvaksena-saṃhitā*—the domains of "higher criticism"—are bound to be at best tentative.

Gaps in the text (XII end, XIII beginning, XXXI, XXXII and XXXVIII) may or may not be filled in by comparison with other manuscript versions.* Certainly an additional 300 *ślokas* to add to ch. XXXIX can be found in easily accessible secondary works.$ According to hints provided in Schrader's *Introduction to the Pāñcarātra...* (see "Index", p. 166), there must be at least some sections that can be reconstructed from quotations made by Varavaramuni in his commentary on *Tattvatraya*.‡

The presentation of the chapters in the current text is, as already pointed out, disordered and confusing. Even a cursory examination suggests rearrangement. Chs. I-VII may for the time being be considered to be a fragment of the "*Pūrvabhāga*"—although one or two of these opening chapters (I? VII?) may not belong here, and certain other chapters of the latter portion of the work may perhaps belong to it. As for the "*Uttarabhāga*" we would tentatively suggest the following order, based on the order of exposition adopted in other *saṃhitās*: the chapters (VIII, IX, XXXIV, XXXV, X, XI, XXXII, XVI, XVII, XVIII, XXI, XXXIII, XX, XXIII and XIV) having to do with construction of temples, provision of icons, and matters pertaining to institution of regular worship routines all belong together; so also do the chapters pertaining to *mantras* (XIX, XXXI, XII, XIII and XV); then comes the group of chapters relating to *utsava* and other *naimittika* and *kāmya* activities (XXV, XXVI, XXVII, XXII, XXIII, XXVIII, XXIX and XXX); and next are to be placed the chapters on repairs and remedial measures (XXXVIII, XXXIX and XXXVI). The chapter on *dīkṣā*-initiation procedures by "lot" (XXXVII), containing a unique approach not encountered elsewhere in the printed literature, stands alone. However, such rearrangement, unless supported by other data, may pose more problems than it solves.

The present text reveals certain significant omissions. *Dīkṣā*-initiation is usually given considerably more attention than it receives here.† Also missing

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* See then MT. 4358; Mysore II. 38; *ms.* No. 481 at S. Iyengar Library, Śrīraṅgam; and Tirupati *ms.* No. 4344. Another manuscript is privately owned by V. Periyatiruvadi Iyengar in Śrīvaikuṇṭham; still another is reported in Melkoṭe.

$ See *Prāyaścittapaṭala* (MT. 2996, pp. 157-192); *cf.* the *Prāyaścittasaṃgraha*, privately owned by R. Raghava Bhattar of Śrīraṅgam, containing 345 ślokas from "ch. 39".

‡ See especially *Īśvaraprakaraṇam* in *Tattvatrayam... Vyākhyānam*, Madras, Vartamana Press, 1904 (?) (*Telugu* script).

† Can one infer from the "lot" system employed that there were more aspirants for initiation than could be accommodated? One is hard-pressed to imagine when and where this could have been the case.

are the conventional chapters pertaining to matters philosophical and speculative—so-called "*jñāna*"-passages. And, the striking details that are preserved in regard to certain aspects of liturgical preparations and procedures (*e.g.*, XXV, XXVI) suggest that an original might well have contained similarly detailed sections on other, related matters—thus considerably increasing the bulk from its present size.

To be sure, what is available provides ample materials for scholars to evaluate. For random examples: the *Vyūhas* seem at least in the "*pūrvabhāga*" to be three rather than four (VI: 27b although compare with X: 233-235, XI: 1-30 *passim*); "*varṇa*" in regard to *mantras* (XIII) is naively construed to mean "color"; the position accorded the "*takṣaka*" and other artisans is unusual (XXXVI and elsewhere); and the way in which Viṣvaksena refers to Vighneśa is, in light of the fact that in later Vaiṣṇava piety he himself occupies that place, at least curious (XXXVII: 66 ff). Of interest also are the lists of *avatāras** and *mūrtis*, *parivāradevatās* and consorts—some encountered here that are not normally found in more popular lists; in this regard it is interesting also to note the practice (in ch. XXX) of honoring Kṛṣṇa and Balabhadra together. Few external references to place-names or texts are made; but the two geographical places named (Veṅkaṭa = Tirupati, and Kiṣkindhā in Mysore) and the one work mentioned ("*Padmodbhava Purāṇa*"—meaning an *āgama*-text?) are perhaps significant. No other *saṃhitās* of the Pāñcarātra corpus are mentioned, although it is clear from the repeated warnings to avoid "*tantrasaṁkara*" that others in fact were not only available but perhaps also competing with the *Viṣvaksena-saṃhitā* traditions.† Noticeable throughout is an absence of sectarian bias so marked in many other (later?) *saṃhitās*.

The inclusion of prose passages in chs. XXII, XXVI, XXVII and XXXI may perhaps be explained as later insertions. The *anuṣṭubh-śloka* is predominant throughout; but it may be noted that in ch. XXVII some different meters are also employed, and that ch. XXXI employs the *bhujaṅgaprayāta*-meter exclusively.

In conclusion, this *saṃhitā*-text deserves careful study, and doubtless represents a comparatively early text as well as a significant tradition not elsewhere encountered.

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* The list of *avatāras* in ch. X omits the Buddha.

† Very likely the use of the term "Ocean of Pāñcarātra" (XXXVII: 2a) is significant in this regard.

शाण्डिल्यसंहिता

ŚĀṆḌILYA-SAṂHITĀ

[Index Code: SDLY]

Available:

(1) *Śāṇḍilya-saṃhitā*, edited by Pt. Ananta Sashi Phadke, Benares, The Princess of Wales Saraswati Bhavan Texts, No. 60 (pts. 1+2), 1935/1936. [*Devanāgarī* script]

(2) *Śāṇḍilya-saṃhitā*, Bombay, 1887 [*Devanāgarī* script]. 15 chapters of the 5th *khaṇḍa* only.

Introductory Remarks—

This is a work of approximately 3600 *ślokas* in fifty-six chapters divided into four sections. It presumes to be the "*bhakti-khaṇḍa*" of a larger work, the *Śāṇḍilya-saṃhitā*. The name "*Śāṇḍilya*" is listed as a canonical title of the *Pāñcarātrāgama* in the following works: *Kapiñjala* (47/100), *Puruṣottama* (32/105), *Viṣṇu Tantra* (135/154), *Hayaśīrṣa* (9/25); also in *Agni Purāṇa* (9/25) and in *Maheśvarī Tantra* (10/25). A "*Śāṇḍilya-saṃhitā*" is quoted by Vedānta Deśika in *Rahasyatrayasāra*. Certain chapters from a "*Śāṇḍilya-saṃhitā* are also to be found in secondary works of the Pāñcarātra school—as, for examples, in *Utsavasaṁgraha* and *Prāyaścittasaṁgraha*. A *ms.* at the Sarasvati Mahal Library in Tanjore, called *Tantrādhikāravicāra* (B.L. 259—*Devanāgarī* script on paper), also quotes a "*Śāṇḍilya-saṃhitā.*" However, the work in hand cannot be identified with the one in these references; it appears to be—at least in part—a later production that has taken the name of "*Śāṇḍilya-saṃhitā*" as a bid for authenticity.

This "*Bhakti-khaṇḍa*" is a devotional piece coming from the ranks of Kṛṣṇa devotionalism. In it Kṛṣṇa is identified with the Supreme to the neglect of more typical Pāñcarātra theological largesse. Most of the work is concerned with modes of ethical behavior and pious practices to be observed by devotees. A late origin for this work is suggested by the reference in IV. xv: 43 to Vallabha as well as by certain emphases throughout. Thus, it would appear that this work is to be placed among the "later" group of *saṃhitās*, perhaps as late as the 16th or 17th century A.D.

DESCRIPTION OF CONTENTS—

First Section

I. भक्तिस्वरूपादिलीलासृष्ट्यादिप्रादुर्भाववर्णनम् *Bhaktisvarūpādilīlāsṛṣṭyādi-prādurbhāvavarṇana* (38 śls.)

" An Account of the Real Nature of *Bhakti* and of Creation through God's Pleasure, *etc.* "

The ṛṣis say that they, having heard all about *artha, dharma, kāma* and *mokṣa* (referring to the preceding [" lost "] sections of this work), want now to hear about that which will help them to understand their eternal nature (1-7). Śāṇḍilya says that what he is about to say to them concerns Lord Hari and, because its mastery requires no extra efforts and because the contents of it may be divulged to man of any caste, it tells of a path which is open to all. Devotion to the Lord Kṛṣṇa is that which paves the way to peace, bliss, equanimity, knowledge, *etc.* [See also Ch. V below]. He then goes on to say that such devotion originates with God, but that He awakens in man a response of love which then establishes a relationship between the two wherein love flows like an unbroken stream [*snehadhārā*] between them. God has no reason for taking the initiative other than that it is the nature of His Graciousness [*anugraha*] to do so, or that it simply is His Pleasure [*līlā*] to do so. And the method He uses to awaken devotion to Him is to take human form on earth—using His *śakti*-power to transform Himself from a Divine Unity to His many Presences found in the three realms [*līlāsṛṣṭi/sṛṣṭakāryabhavā/chāyā māyāmayī*] (8-30a).

Śāṇḍilya then turns to explain the Eternal Nature of the Lord who is Immutable, Everblissful, Creative, *etc.* As an offspring of His *aṁśa*-modes come the *nityavigrahas* who eternally serve Him and live a blessed existence. Also, there is another creation which is above the nature of *ātman* [*adhyātmasṛṣṭi*] wherein the *jīvas* born of Him frolic with one another and take pleasure in His Presence. The souls that reach this abode come there by different paths; and about this Śāṇḍilya proposes now to tell (30b-38).

II. विष्ण्वादिप्रादुर्भाव *Viṣṇvādiprādurbhāva* (39 śls.)

" Manifestation of Viṣṇu and Other Forms "

From that which is eternal [*akṣara*] sprang up the figures of Brahmā, Viṣṇu and Śiva—these three being self-emanating parts of the Supreme Lord. Each of these has his own *prakṛti*-consort in the form of Mahālakṣmī, *etc.*—the union of these pairs producing the worlds of gods, humans, demons, *etc.* (1-3). After stating that this world itself continues 36 *tattvas*, Śāṇḍilya then explains the origin of the Vedas, their *guṇa*-differentiated natures and the validity of

the different ways of life enjoined in them so long as Viṣṇu is seen as Supreme (4-19). So also does he set the life directed by *varṇāśramadharma*-ideals in the context of devotion to the lord; also *jñāna*-insight and detached action are likewise set in the context of devotion (19-33). Just so, those who perform worship of the Lord with Vedic and āgamic *mantras* and do other *nitya* and *naimittika* services to Him also, they, like all the others, will achieve their goal (34-39).

III. अर्चावसथनिरूपण *Arcāvasathanirūpaṇa* (84 ślṣ.)

"Description of the Place of Worship"

Śāṇḍilya turns here to a discussion of the proper type of person for worship—mainly in terms of his moral, educational and religious prerequisites (1-4). The image for worship is briefly mentioned—in terms of its construction and proper installation if an *arcāvatāra*; *sālagrāma*-stones as items of worship are also mentioned [in lines 33-42, 45-51, the *sālagrāma* stone is eulogized as a domestic object of worship]. Worship, once instituted to an image, should be strictly maintained, especially if it is a "*svayamvyakta*"-image (and several places where this has been done are enumerated—5-19).

When one proposes to worship the Lord, he must be ritually pure; this is ordinarily achieved by a five-fold process—by birth, by penance, by knowledge, by service to the Lord and by maintaining good company. If the worshipper is a śūdra, he too may become purified for his holy task by serving faithfully other devotees, by having the Lord's name on his lips and the Lord's brands on his body; if the would-be worshipper is even lower-born, he may purify himself by saluting the temple from a distance and having a *bhakti*-filled heart. Those who cannot worship the Lord, who are outside the pale despite their other qualifications, are those who ignore the injunctions of the Vedas and other holy scriptures (20-26).

No man will go to hell so long as he keeps repeating the name of the Lord; further, so great is the Lord's *largesse* that he will as readily accept a lowly basil leaf as a costly jewel—so long as it is offered with true faith (27-32).

Then Śāṇḍilya turns to the steps to be taken daily by the "*dvija*"-worshipper: getting up, bathing, dressing, worshipping with *mantras* [63: Pāñcarātra modes of worship are called "āgamic" while Vaikhānasa ways are called "*śrauta*"—these being alternatives among others, namely Vedic ways or Smārta ways, *etc.*], doing *homa* according to Pāñcarātra rules, *etc.* (51-71). Other daily routines are to be done, also, but primarily as a means of pleasing the Lord. As part of these, elders and respected *bhaktas* are to be honored (72-84).

IV. संप्रदायत्रयनिरूपण *Sampradāyatrayanirūpaṇa* (103 śls.)

Śāṇḍilya is asked by the ṛṣis what are the three traditions [*sampradāya*] of *bhakti* that were given to and have followed in the wake of Brahmā, Śiva and Viṣṇu. He replies by going back to the cosmological beginnings of the Universe when all was darkness, and Hari made Himself into the (creative ?) Nārāyaṇa, and at the same time Maheśvarī, the eternal beings, and the 29 *tattvas* also came into being along with the world and the Milky Ocean, *etc.* (1-14). He proceeds with the story to point out how Viṣṇu is the source of Brahmā, Vāmadeva, Mahādeva. These latter two later become Saṁkarṣaṇa and Aniruddha respectively. Brahmā's creative activities then commence, but meanwhile he is instructed by Nārāyaṇa, in the form of Haṁsa, about *bhakti* and about the "*Tāraka*"-*mantra* (15-29). As for this world's creation, the *asuras, etc.*—Brahmā is the source of these. Brahmā handed down his knowledge about *bhakti* to Vasiṣṭha, he to Śakti, he to Parāśara, he to Vyāsa, he to Madhu, and from him it spread across Karnatic country and other places in the South (30-43). However, Viṣṇu found it necessary to give the secret teaching on *bhakti* to Nārada (twice—once from Sanaka, again from Viṣṇu), and also separately to Lakṣmī. She, in turn, gave it to Viṣvaksena, who gave it to Agastya, *etc.*—and this *sampradāya* is also prevalent in the South (44-88). In any case, several *bhakti*-traditions have come from Viṣṇu Himself, just as a tradition has come from Śiva and one from Brahmā. All of these different traditions, as they have developed and flourished in the various ages and areas, account for the qualities of devotional religion found in the world (89-103).

[During the course of Lakṣmī's instruction, she asks why the Lord is so willing to give his secret doctrine to so many. He replies that His grace shines alike on all—just as the Sun shines on all. Indeed, the Pāñcarātra system is so called because it comprises the Vedas, Āraṇyakas, the Śaiva teachings and the Sāṁkhya and Yoga and gives *ātmānanda* to all ; certain other meanings of things in five are also given in explanation of the name Pañcarātra 62ff.]

V. त्रिपुरारिसंप्रदायनिरूपण *Tripurārisampradāyanirūpaṇa* (30 śls.)

" An Account of the Tradition relating to Śiva "

This chapter turns to an explanation of how even what Śiva teaches from Viṣṇu—that even Śiva's dance was one of joy at hearing the marvellous sound of the Lord Kṛṣṇa Himself playing the lute. Śāṇḍilya got his knowledge of the Viṣṇu-*sampradāya* directly from Kṛṣṇa (1-30).

VI. शाण्डिल्योपदेशनिरूपण *Śāṇḍilyopadeśanirūpaṇa* (81 śls.)

" The Details concerning Śāṇḍilya's Initiatory Instructions "

Śāṇḍilya is asked to tell more about the teaching he received from Kṛṣṇa —its types, the duties, the prerequisites, *etc.* (1-3). He replies that the teach-

ing he was given is so great that it will save even dumb animals and trees, as well as all humans. Then he says that there are several types of *bhakti*—"*sāttvika*," "*rājasa*," "*tāmasa*" and "*nirguṇa*"—and these each lead to different kinds of *mokṣa*. These are briefly expounded (4-27).

Śāṇḍilya continues by saying that the whole world is pervaded by *brahman*, and the universe is eternal (28-30). Thereupon he describes Kṛṣṇa who told him all this (31-61), and who directed him to Lalitā who in turn instructed him in behavior and how to know who is a real devotee and an honest and trustworthy *guru* and, furthermore, who should and should not worship in the "*saguṇa*" and "*nirguṇa*" manners (62-81).

VII. भक्तिस्वरूपनिरूपण *Bhaktisvarūpanirūpaṇa* (37 śls.)

"Concerning the Essence of Devotion"

The *ṛṣis* ask how it is humanly possible for one to act as if there were no influence by the *guṇas*. Śāṇḍilya replies that since it is the very nature of *jīva* to be without qualities, *etc.*, those who pursue this *jīva*-knowledge would also eschew any inclinations that are not appropriate to this end (1-14). Then he mentions Sanaka and others as good examples of those who have acted according to "*nirguṇa*" motives, saying that even those who come into contact with such *bhaktas* will be borne to heaven (15-18).

Those who are solely devoted to Kṛṣṇa are "*Ekāntin*" only because of the merit accrued by themselves in previous births. Śāṇḍilya then commences to describe their habits, *etc.* (19-32). Such "*saguṇa*"-type worship as these folks manifest is, however, but an instrument leading toward the even more desirable "*nirguṇa*"-type of worship (33). Indeed there are four kinds of *bhakti*-devotionalism—"*kriyāmiśra*," "*tapomiśra*," "*guṇamiśra*" and "*nirguṇa*"—and all we do in all our lives merely eventuates in such *bhakti*. The experience of "*nirguṇa*"-*bhakti* is man's final reward; Hari Himself only acts as the director [*sādhana*] to this goal (34-37).

VIII. दीक्षाविशेषनिरूपण *Dīkṣāviśeṣanirūpaṇa* (73 ślś.)

"Concerning Details of Initiation Procedures"

Śāṇḍilya says that initiation into the *mantrarāja* particulars will hallow the aspirant in body (and every way). The qualifications of both *guru* and *śiṣya* are mentioned, and the steps of initiation are outlined—including residing with the teacher in order to learn by example the ways of a devotee and in order to perform probationary penances (1-24). On the "*dvādaśī*"-day, the candidate is instructed by his *guru* regarding the nature of Kṛṣṇa, *etc.* (25-46). Once initiated, he no longer thinks of his mundane status and, repeating the "*gopāla*"-*mantra*, behaves as a true *bhakta* does (47-61).

However, if the initiate should long after certain mundane goals, he should go to his teacher, secure his permission, receive from him a special *mantra* and with it undertake the proper liturgical steps which will assure that these desired objects come within his grasp. The procedure is to build a *maṇḍapa*, provide it with a *maṇḍala*, secure the requisite vessels, and undertake in turn all the requisite liturgical steps (including *āvāhana*, *abhiṣeka*, *nyāsa*, *dhyāna*, *homa*, *japa*, *etc.* —62-73).

IX. मखपूर्वाङ्गनिरूपण [काम्यप्रयोग] *Makhapūrvāṅganirūpaṇa* [*kāmyaprayoga*] (39 śls.)

" Concerning Further Steps for " Prayogic " Effects like Fire-Offerings "

Continuing with the foregoing discussion, the " prayogic " liturgy should be done at an auspicious time. It begins with a " *vāstuvidhi* "-rite (1-7). The bulk of the chapter is given over to other details of the *maṇḍapa*-construction, its appointments, the personnel needed for the rites and how generally to conduct the *homa* and *bali*-rites (8-39).

X. दीक्षाप्राप्तिनिरूपण *Dīkṣāprāptinirūpaṇa* (40 śls.)

" In Regard to Getting Initiated "

Returning to *dīkṣā*-initiation rites, this chapter begins by describing the *guru*'s role in identifying with the candidate (1-19), and continues then by describing the subsequent steps of the ceremony—including blindfolding and giving out the *mantra* (20-25), the concluding promises and a festive marking of the end of the initiation up through the commencement of daily *pūjā* by the initiate (26-32).

Nityapūjā-daily rites are of six types : " *vaidika*, " " *tāntrika*, " " *smārta*, " " *miśra*, " " *paurāṇika* " and " *bhākta*. ". Each of these is briefly described and the proper type of person to follow each is also indicated (33-40).

XI. स्नानादिविधिनिरूपण *Snānādividhinirūpaṇa* (67 śls.,

" Concerning the Rules for Bathing-Rites, *etc.* "

This chapter begins a drawn out and discursive treatment of how to undertake the performance of daily *pūjā*-rites. It commences by telling how, at the beginning of the day, the believer should think that *Gokula* exists in his own heart. After he meditates upon Kṛṣṇa along with his own family, he goes to take his bath. There he does *tarpaṇa* while still standing in the river (1-33). Then while he chants *mantras* he applies the *ūrdhvapuṇḍra*-cosmetic marks—the wearing of which is discussed and praised (34-63). The chapter closes with an eulogy of this way of life of Vaiṣṇavas and the directions for the worshipper's return trip home (64-67).

XII. मन्त्रराजन्यासनिरूपण *Mantrarājanyāsanirūpaṇa* (87 śls.)

" Concerning *Nyāsa*-Concentrations on the main *Mantra* "

Arriving at his home, the worshipper then approaches the "*mandira-dvāra*" and sings to "awake" the Lord. After the usual preliminaries and arrangement of the necessary paraphernalia, he lights the lamps and meditates on Lord Kṛṣṇa (1-21). He commences repetition of the "*mūla*"-*mantra* and contemplates his own *jīva* within, then turns to contemplation of Saṁkarṣaṇa (22-34). Thereupon he arranges for various *āsanas* and begins his *nyāsa*-concentrations. There are six kinds of *nyāsas* alluded to here (35-37), and later on ten others are referred to. The benefits of these kinds of *nyāsa*-concentrations in connection with "*Kṛṣṇa*"-*mantras* are given (38-87).

XIII. न्यासाध्याय *Nyāsādhyāya* (99 śls.)

" Chapter on *Nyāsa*-Concentrations (contd.)"

The 18-syllable "*siddhagopāla*"-*mantra* is said to be the essence of all the Vedas, and it belongs only to the initiated. It is analyzed briefly (1-5), whereupon Śāṇḍilya turns again—for the bulk of the chapter—to the matter of *nyāsa*-concentrations using it (6-63). The real nature of *Paramātman* (Kṛṣṇa) is to be meditated upon (64-93) as accompaniment to the *nyāsa*-concentrations. The benefits accruing to those who practice these secret and potent *nyāsas* are indicated in general terms (94-99).

XIV. पूजापद्धतिपटलवर्णन *Pūjāpaddhatipaṭalavarṇana* (270 śls.)

" A Chapter concerning the Steps of Ritual Worship "

Continuing with the liturgy of worship, the icon of the Lord is moved on to a "*śṛṅgārapīṭha*" and a *yantra*-design is placed there. In a series of ritual gestures, the various members of the Lord's retinue are beckoned and served, *etc.*, and the *Ācārya* is also honored. Then the Lord is offered a bath with pure water (1-128). After offering bath to the female consort deities, they too are offered flowers and other good things, and removed to the "*rājamaṇḍapa*" where they are offered food (129-210). For all other deities food is also to be provided, as well as for the *guru*, whereupon these offerings are to be given to other persons who are waiting (211-256).

Once these things are done the devotee should turn to study until evening, when once again worship is to be done. It is stated that the Lord should be worshipped thrice daily, but if this cannot be done due to emergencies, the Lord may be then served only twice in the day (257-270).

XV. विशेषपूजापद्धतिवर्णन *Viśeṣapūjāpaddhativarṇana* (126 śls.)

" Rules for the Method of Special Worship "

Discussing *nitya, naimittika* and *kāmya* worship, Śāṇḍilya gives the occasions that require them as well as the auspicious times for performing them —for the most part emphasing the *naimittika utsavas*, several of which are named and briefly described (1-87a). Certain calamitious occasions call for *kāmya* celebrations [*sic*]; *nitya* routines should not be interrupted. Finally, the general procedure for doing *kāmya*-celebrations is given (87b-126).

XVI. स्तोत्रनिरूपण *Stotranirūpaṇa* (a collection of verse-sets)

" Concerning Hymns of Praise "

Stotras, the use of which will lead to *mokṣa*, are given here : to the *guru* (11 verses), to Hari (11 verses), to the Lord as " Maṅgalāṣṭaka " (10 verses), and for accompanying the lamp-waving ceremony (12 verses). Also given is one in praise of the *pīṭha*-pedestal and what is supported by it [*i.e.*, the Lord] (31 verses). Finally the " king " of the *stotras* [*stavarāja*] is given (31 verses).

XVII. स्तोत्रकवचनिरूपण *Stotrakavacanirūpaṇa* (82 śls.)

" Regarding the '*Kavaca*' Part of Hymns "

Śāṇḍilya continues with *stotras*, and emphasizes their extraordinary power, treating them much as *mantras* (1-10). Further, he gives the " *Śrīmaṅgala* " -*stotra* (72 verses) along with its rewards and potency.

XVIII. ललिताशतनामस्तोत्र *Lalitāśatanāmastotra* (41 śls.)

" The Hymn Recounting the Hundred Names of Lalitā "

Here Śāṇḍilya gives the *Līlāśatanāma stotra* of Kṛṣṇa taught to him by *Lalitā* (stotra = 27 verses), and ends by giving it high praise and outlining its potency (28-41).

XIX. गायत्र्युपदेश *Gāyatryupadeśa* (67 śls.)

" Instruction Regarding (the Use of) the '*Gāyatrī*' Formula "

The ṛṣis ask to know about the " *Gāyatrī* " addressed to Kṛṣṇa and his Thousand Names. To this Śāṇḍilya replies that there are four castes, each with its own duties (2-5). Presumably in this connection, he then speaks of the uses of the various " *gāyatrīs* " according to when they are employed by particular persons for special reasons—and also how one should receive instruction in the appropriate verses through the appropriate channels. Some special attention is given to the case of a king, and his elaborate *dīkṣā* into the "*Gāyatrī*," *etc.* (6-52). If a *vrātya* [see śl. 6] wants the " *Gāyatrī* " for his use he must undergo certain additional, special preparations before *dīkṣā* (53-57); similar directives are given for those who are outside the twice-born groups but who also want *dīkṣā* into the use of the " *Gāyatrī* "-*mantra* (58-66). The potency of the " *Gāyatrī* "-*mantra* is described in closing (67).

XX. सहस्रनामवर्णन *Sahasranāmavarṇana* (114 ślś.)

" Regarding the Thousand Names (of the Lord) "

The *ṛṣis* ask Śāṇḍilya to explain the 1000 Names *stotra* and how he got it. He complies, giving also the virtues and potencies of this *stotra*, the use of which pleases the Lord (1-35). The remainder of the chapter is the 149-verse hymn praising the 1000 Names of Kṛṣṇa (36-184).

Second Section

I. दीक्षाप्रशंसाविधिनिरूपण *Dīkṣāpraśaṁsāvidhinirūpaṇa* (43 śls.)

" Concerning Various Aspects of Initiation-Rites "

The sages ask to hear the ethical aspects of devotion to the Lord. The narrative turns to initiation, first by the selection of a proper *guru* (2-12), the administration of the *saṁskāra*-sacraments (13-27), the selection of the proper time for the *dīkṣā*-rites (28-29), the qualifications of one fit to receive the *mantra* (30-34), and finally the 12-year *vrata* period for one who has not the requisite *saṁskāras* (35-43).

II. सामान्याचारनिरूपण *Sāmānyācāranirūpaṇa* (70 śls.)

" Concerning General Behavior "

Here some general procedures are given for observing the devout life: how to keep the kitchen and its utensils clean (3-12), how to maintain dietary and commensal rules (13-24; 43-55), how to repeat and demand proper conduct and deportment from *śūdras*, women, as well as how to behave toward and to treat others in general (25-42). Also, some miscellaneous social behavior like hiccoughing and yawning, *etc.* (56-70).

III. आचारवर्णन *Ācāravarṇana* (54 śls.)

" Concerning Behavior "

This chapter turns to general behavior one should display toward the *guru*, his family and his associates (1-16); how two live in emotional balance (17-18); how to regard the Lord as standing above human affairs, yet how He is accessible to all in times of need (19-22); how to frame one's life around careful observance of *dharma* (23-24). Also are discussed the modes of purifying self, utensils and kitchen (25-29; 41-54), as well as more general remarks about personal hygiene (30-34). In addition a few remarks are made about widows (35-40).

IV. विशेषाचारवर्णन *Viśeṣācāravarṇana* (33 śls.)

" Concerning Special Modes of Behavior "

This chapter concerns first special behavior and routines a person who has had initiation should observe—wearing a silk garment, worshipping a *citra-murti*, and maintaining *mahotsava* celebrations (1-19). Then, some directions for "*dravyaśuddhi*"-purification of an icon before using it in worship (20-25), after which there are counsels to avoid evil ways and evil-doers of non-Vedic traditions (27-29), closing with remarks concerning *japa* and domestic icons (30-33).

V. **परिचर्यादिवर्णन** *Paricaryādivarṇana* (109 śls.)

"Description of Daily Routine"

This chapter treats, in passing, most of the daily routine habits to be observed from rising in the morning, the daily toilet, meditations, *etc.*, up to the [midday ?] prayers (1-109).

VI. **भागवतसेवावर्णन** *Bhāgavatasevāvarṇana* (88 śls.)

"Honoring the Lord's Devotees"

This chapter picks up from where the last one ended and describes how one goes to the temple (*mandira*) and, after making proper preparations upon entry, how one is to worship the Lord Kṛṣṇa there step-by-step (1-70). [It is noteworthy, perhaps, that here women are enjoined to prepare the food-offerings (17 *et passim*)]. The remainder of the chapter concerns certain counsels about what is to be done in the afternoons and evenings (71-88).

VII. **स्त्रीसाधारणधर्मवर्णन** *Strīsādhāraṇadharmavarṇana* (65 śls.)

"General Rules of Conduct for a Woman"

This chapter is concerned with counsel for married ladies and widows regarding the behavior proper to their station and conducive to their faith. It contains a miscellany of general rules (1-65).

VIII. **वैष्णवाश्रमधर्मवर्णन** *Vaiṣṇavāśramadharmavarṇana* (45 śls.)

"Concerning Vaiṣṇava Social Ethics"

What should a Vaiṣṇava do for worship away from home ? What kind of a place should he choose for his permanent residence ? What kind of holy life can a person have who has not had the *upanayana*-rites performed ? Does a devotee also have *caste*-duties ? These and other questions are raised and discussed in this chapter (1-45).

IX. **प्रायश्चित्तधर्मवर्णन** *Prāyaścittadharmavarṇana* (38 śls.)

"Concerning Penitential Options"

For those unable to attain the high standards of moral living required by *vaiṣṇavadharma*-standards—if the lapses are due to perversity of mind rather

than to a demonic spirit—they may atone for shortcomings by worshipping Hari or His devotees, or by pleasing one's *guru etc.* (1-13). Moreover, there are certain modes of behavior to eschew (14-20). Those who neglect to do all these things will be reborn as demons (21-22). The chapter closes with a brief list (23-38) of *prāyaścittas* for particular sins of omission and commission.

Third Section

I. विष्णोः प्रियविभूतिमाहात्म्य *Viṣṇoḥ priyavibhūtimāhātmyam* (42 śls.)

" In Praise of the Creative Activity of the Lord Viṣṇu "

The ṛṣis question Śāṇḍilya about the *vibhūti*-creations that Viṣṇu likes best. Śāṇḍilya replies that the unqualified Brahman existed as the One Nārāyaṇa who is Govinda. This Nārāyaṇa created *līlāśakti*, and having done so, He (Nārāyaṇa) used this as a means for coming down to this earth as Kṛṣṇa in Gokula (1-5). The course of the description then moves on to Creation, and in doing so touches upon the four *vyūhas*; the " units " of Śiva, *et. al.* in Nārāyaṇa; the diversity of śāstraic works of the *Śākta, Vaiṣṇava, Sāṁkhya, Yoga, etc.* (6-39). The chapter closes with a discussion on the real nature of *mukti*, which is *nirguṇa* as regards its description (40-41a), and as it comes only through the grace [*anugraha*] of the Lord (41b-42).

II. विष्णुमाहात्म्यवर्णन *Viṣṇumāhātmyavarṇana* (42 śls.)

" Regarding the Praise of Viṣṇu "

Only a Vaiṣṇava way of life pleases Viṣṇu (than whom there is no other), and in His worship alone comes salvation (1-42).

III. विष्णुप्रियवस्तुधारणवर्णन *Viṣṇupriyavastudhāraṇavarṇana* (30 śls.)

" How to Wear Objects that Please Viṣṇu "

This chapter turns to the regulations for wearing such things as leftover garlands from worship, *puṇḍra*-marks *etc.* Also, one should have a proper Vaiṣṇava name and have undergone proper *dīkṣā*-initiation in receiving it. The chapter closes with an eulogy of *dīkṣā* which leads to *mokṣa* (1-30).

IV. तुलसीकाष्ठमालामाहात्म्यवर्णन *Tulasīkāṣṭhamālāmāhātmyavarṇana* (98 śls.)

" In Praise of Garlands Made of Basil Stalks "

This chapter turns to an eulogy of the *tulasī*-plant, why and how it is to be worn by the devotee, *etc.* (1-98). [One curious law laid down here in this chapter (29) is that men should worship male gods while women should worship female gods].

V. तुलसीधारणस्थानादिबोधनपूर्वक-तन्माहात्म्य *Tulasīdhāraṇasthānādibodhana-pūrvakam tanmāhātmyam* (83 śls.)

" More About *Tulasī* "

Here the habit of wearing the *tulasī*-garland about the neck is praised first, whereupon the larger part of the chapter continues to praise the virtues of this holy plant (1-61). The chapter closes with the narration of the story of the hunter Puṇḍarīka, who was taken to heaven when he died near *tulasī* grove. Intermixed are other observations about the benefits of wearing *tulasī* (62-83).

VI. वैष्णवमुद्राधारणगौरव *Vaiṣṇavamudrādhāraṇagaurava* (26 śls.)

" Greatness associated with Vaiṣṇava *Mudrās* "

In this chapter " *mudrās* " are discussed. But it should be noted that the discussion refers not to hand-gestures. Rather, it refers to sacred marks put on the body and the good effects that follow upon wearing them and putting them as symbols on all household items. Five types of " *mudrās* " are distinguished, with the fifth one being subdivided into two classes, each with six categories (1-26).

VII. ऊर्ध्वपुण्ड्रमाहात्म्यवर्णन *Ūrdhvapuṇḍramāhātmyavarṇana* (28 śls.)

" In praise of the Vaiṣṇava Marks "

In this chapter the *puṇḍra*-mark on the forehead is praised, and some remarks are made to the effect that it should be worn from the fifth year onward, that it is to be made only with ashes from *śrauta* rituals, and that those who do not wear such marks should be driven from the kingdom, *etc.* (1-28).

VIII. चरणोदकमाहात्म्य *Caraṇodakamāhātmya* (27 śls.)

" The Greatness of the Water Used to Wash the Lord's Feet "

The water used to wash the feet of the Lord's image is discussed and praised for its various virtues. To take it in reverence is better than to visit all the holy rivers, *etc.* (1-27).

IX. प्रसादमाहात्म्य *Prasādamāhātmya* (34 śls.)

" In Praise of the Leftover Offerings "

This chapter turns to a discussion of the food-stuffs offered to the Lord, and presents an eulogy of the purity of that which has been offered to Him (with corresponding condemnation of food offered to other deities—1-34).

X. शुद्ध्यपराधवर्णन *Śuddhyaparādhavarṇana* (74 śls.)

" An Account of Purification and Misconduct "

The first part of the chapter deals with various ways by action and attitude to cleanse oneself (1-22), while the remainder of the chapter contains a catalogue of sins of omission and commission (23-74)—closing with the ways by which such sins may be atoned for.

XI. केशवतोषवर्णन *Keśavatoṣavarṇana* (72 ślś.)

" How the Lord is Pleased "

How is the Lord pleased ? Perhaps best of all by those who follow their own station and duties in life (1-54), but also by approaching His physical Presence, by meditation, *etc.* (55). Beyond these things each man should strive to follow the ninefold *bhakti*-path; he should also repeat *mantras*, study *saṃhitās*, make offerings to the Lord, *etc.* (56-65).

The chapter ends with an eulogy (66-67) of the foregoing pages, saying that it contains the essence of all the Vedas and that nothing need be added to it. After a resumé of what has gone before, it is said that the rules should be studied, *etc.* (68-72).

Fourth Section

I. गुरुप्रभावनिरूपण *Guruprabhāvanirūpaṇa* (56 śls.)

" Regarding the Greatness of the Preceptor "

The *ṛṣis* thank Śāṇḍilya for telling them this much, but they want to know now the marks they should seek out in the *ācārya* who must further guide them (1-8). He begins his answer by going back to First Things—namely Creation—and reviews the cosmology of the system, working around to the point where the Lord Himself once condescended to come down in order to instruct men. All *ācāryas* should be considered as spiritual heirs to the Lord, and among the many available *ācāryas* a person should choose one to follow exclusively (9-56).

II. गुरुविशेषनिरूपण *Guruviśeṣanirūpaṇa* (42 śls.)

" Regarding Special Types of Preceptors "

One who finds himself able to locate a proper *ācārya*, having then seen to his own bodily purification by the *saṁskāras* like *garbhādhāna*, should take from that preceptor the four-fold *dīkṣā*-initiation. The four parts of *dīkṣā* are said to be " *upadeśa*, " " *śaraṇāgati*, " " *anugraha*, " and " *anuśāsana* "—but these are explained only briefly (1-15). Several types of *ācāryas* are distinguished (16-18) as well as several types of *gurus* and how they are to be honored (19-23). The remainder of the chapter contains miscellaneous items of relevance to discussions concerning preceptors (24-42).

III. गुणसामान्यभक्तिनिरूपण *Guṇasāmānyabhaktinirūpaṇa* (50 śls.)

" Concerning General and Special Modes of Behavior (to Honor a preceptor ")

This chapter turns to further general and specific rules for selecting and honoring a proper preceptor, as well as some of the modes of behavior to be expected of an authentic *ācārya* (1-50).

IV. नवधागुरुभक्त्युपक्रम *Navadhā gurubhaktyupakrama* (68 śls.)

" The Ninefold Devotion due to one's Teacher "

Just as in regard to the Lord we should approach Him with the nine-fold *bhakti* (III.xi., above), so in one's approach to his *ācārya* he should likewise observe this nine-fold *bhakti*. These are named (1-4). Then follow some cautions against idolatry [of the *ācārya*] (5-11), how to serve his feet with *mantras* (12-35), how all even in his own family should honor him, *etc.* (36-49). One should never dishonor his teacher, for those who do so are bound to suffer (50-58).

The teacher is presumably the dispenser of the *mantra* and the potency and value of the *mantra* is discussed (59-68).

V. गुरुपूजापदनिरूपण *Gurupūjāpadanirūpaṇa* (47 śls.)

" The Objects Belonging to the Teacher that Deserve Honor "

The nine-fold *bhakti* of the preceptor is discussed in terms of the central role he plays in leading the *bhakta* in his faith. This is illustrated by the story of Ekalavya (1-10). His family members, even his sandals, his handwriting, his bed, his other disciples, *etc.*—all these deserve special regard out of honor to this *ācārya*. Some special rules are given for worshipping the sandals (11-18). Devotion to the Lord Himself is nothing without the accompaniment of honor given to the *guru*; and even if one has not devotion to the Lord, regard to his *guru* will help him toward his final rewards (19-21).

The " *ādeśika* "-type of *guru* has four kinds of *pīṭha*-seats [from which he pronounces his judgments and counsels]. How each of these is to be honored is given. Further details for honoring other *śiṣyas* are given, and it is then pointed out that if a *śiṣya* is given initiation into a Vedic *mantra* his *guru* must be a brahmin but if it is into [a *mantra* of ?] the " *bhāgavata-mokṣa* " system his *guru* may be of even the other castes (22-47).

VI. पूजोपदेशनिरूपण *Pūjopadeśanirūpaṇa* (45 śls.)

" Concerning Instructions in Proper Worship Habits "

In the honoring of the *guru* by the *śiṣya*, certain rewards will be achieved if the sacrificial offerings given are of a certain quality. Also, here, instructions

are given for specific ways of and reasons for worshipping the *guru*'s feet, his *citra*-picture, *etc.* (1-42). It is only by the mercy and grace of the teacher that one is put into possession of *mantras* at all (43-45).

VII. पूजापटल *Pūjāpaṭala* (32 śls.)

" Chapter on Ritual Worship "

Śāṇḍilya points out that there are four occasions when one may undertake to institute worship of the Lord or of one's *guru* [his birthday is the only one mentioned]. There are five types of *gurus*, he says further, and these are those which stretch back four generations—and for their worship several *mantras* are suggested (1-29). *Prapatti* is also discussed briefly (30-32).

VIII. परिकरस्वरूपनिरूपण *Parikarasvarūpanirūpaṇa* (43 śls.)

" An Extended Treatment of the Foregoing "

In regard to kings, in addition to all their other duties and responsibilities, even they must worship their *gurus*. The proficiency of such a royal adviser in all branches of knowledge is outlined (1-26).

There is an allusion made to the *cārvākas*, *saugatas* [Buddhists], *jainas*, and other non-Vedic groups, as well as to the *pākhaṇḍas** who, misinterpret the Vedas (27-32). Also the *guru-śiṣya* relationship is described [in a striking metaphor concerning the kindling of a fire between two sticks, the *guru* being one, the *śiṣya* the other, the friction being the initiating *mantra*, and the resultant fire being the *vidyā* which results] (41-42).

IX. उपनीत उपदेश *Upanīta upadeśa* (34 śls.)

" Instructions to a Recipient of the Sacred Thread "

A person who receives the sacred thread by the proper ceremony is afterward to be instructed in regard to his duties, his religious habits *etc.* (1-34).

X. मन्त्रोपदेश *Mantropadeśa* (66 śls.)

" Instruction in the Proper Use of *Mantras* "

This chapter concerns itself with the *mantras* which the aspirant receives (at the time of his initiation ?). Their validity is first discussed as means for leading us toward God, *etc.* The " *Gopāla* "-*mantra*, the " *mantrarāja* " and others are given and analyzed (1-47). *Nyāsa*-concentrations are necessary accompaniments to *mantras* if the full force of them is to be realized (48-49); *japa* repetitions are also praised as worthy undertakings (50-52).

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* Heretic sects.

Then follows a discussion of the propriety and impropriety of living on the income of worship offered to the Lord (53-66).

XI. सांप्रदायिकस्तोत्रनिरूपण *Sāmpradāyikastotranirūpaṇa* (87 śls.)

" Concerning some *Stotras* traditionally Handed Down "

Here are given several (presumably traditional) *stotras* of praise: " *Puruṣottama* "-*stotra* (1-10), the " *Nārāyaṇa* "-*stotra* (11-19), the " *Nārada* "-*stotra* (38-46), the " *Śeṣa* "-*stotra* (20-28), the " *Tripurāri* "-*stotra* (29-37), the " *Vyāsa* "-*stotra* (47-55), the " *Pīṭha* "-*stotra* (56-87—including a discussion of *pīṭhas*).

XII. आचार्याभिषेकनिरूपण *Ācāryābhiṣekanirūpaṇa* (51 śls.)

" The Preceptor's Installation "

This chapter concerns the procedure for consecrating and installing the to the *guru*—where, when and how; it is to be on the lines of the royal coronation (1-51).

XIII. पूर्वयुगव्यवस्थावर्णन *Pūrvayugavyavasthāvarṇana* (72 śls.)

" Concerning the State of Things during Previous Ages "

What was the world like during previous *yugas*? The *vyavasthā* and *pariṇāma* transformations of the Ultimate Reality into other forms is discussed philosophically as a basis for moving, then, into a discussion of time, of the ten *avatāras*, the *yuga*-ages, the date of the *Bhārata* war, *etc.* (1-72).

XIV. कलिवर्ज्यावर्ज्यधर्मनिरूपण *Kalivarjyāvarjyadharmanirūpaṇa* (67 śls.)

" An Account of the Various Duties that Should and Should Not be Incumbent in the *Kaliyuga*-Age "

The prediction is made that in a certain number of years the Lord in all His various forms will disappear from the earth (1-11). One of the ways in which the Lord will appear is as the *Buddha-avatāra* for the purpose of separating out those who misinterpret the Vedas and who will then require to be saved by another form of the Lord; another form in which He will appear is as a Jain who preaches against sacrifices as " *hiṁsā* " and against Vedic doctrines (presumably for the same reasons as before—12-16). But in any case, due to the disappearance of *dharma*, *etc.* on earth, the gods will find it necessary to petition Viṣṇu to descend again to restore righteousness—hence, for example, the appearance of Viṣṇusvāmin, disciple of Vyāsa, who will defeat Buddhists. (17-26).

The rest of the chapter turns to miscellaneous matters that are to be expected during those dark days of *Kaliyuga*-age—like mixed marriages, widow-

burning, widow-marriage, going overseas, bad shaving habits, wearing the dhotis folded incorrectly, wrongly putting the *puṇḍra*-marks on, *etc.* (27-67).

XV. भविष्यदाचार्यनिरूपण *Bhaviṣyadācāryanirūpaṇa* (46 śls.)

" Concerning the Future Teachers "

A more detailed prediction is made concerning the (tempting) *avatāras* God will take as Buddha (1-8). King Aśoka is mentioned as a follower of the Buddha (9-11). Those who appear to counterargue the Buddhists and Jains number among themselves such names as : Vyāsa, Śuka, Gauḍa, Idhmabāhu, Satyavrata, Devavrata, Govinda, Vyāḍi, Vāsudeva, Mahīdhara, Śitikaṇṭha, Bhāgalī, Ahirāja, Sarvayogī, *et. al.* (12-16). And each of these teachers will have a following : among them Ruru who himself had hundreds of followers. Then come Vedānta teachers and expounders of Vyāsa's system, Gauḍapāda, Govind, Devadarśana, Śrīkaṇṭha, Kumāra, *et. al.* (17-23). A big role is assigned in driving out Buddhists to three teachers Rājasvāmin, Kumāra and Śaṅkara as a manifestation of Viṣṇu and Śiva. Śaṅkara will drive out the Bauddhas (24-30).

But even so, for the further comfort and instruction and protection of his devotees, Viṣṇu Himself will descend and establish a *bhāgavata* school [*sṛṣṭi*] in which Vallabhācārya (43) will flourish and attract many disciples (32-46).

XVI. संहितामाहात्म्यवर्णन *Saṃhitāmāhātmyavarṇana* (57 śls.)

" In praise of Present Text "

Hari is praised as the source and author of *bhakti*, and He Himself provides the strength and support for the devotee to develop and manifest his faith (1-25).

The chapter closes with a descriptive list of Śāṇḍilya's name-sakes, who, as teachers, stretch back through the ages. The present work, it is stressed, is only part of a larger work [*cf.* I.i.] but of all the other parts this *bhaktikhaṇḍa* is the supreme (26-57).

CRITICAL NOTES—

Since the late dating of this work is based largely on one chapter of one section, one must ascertain whether this reference itself might be a later interpolation in an earlier work. Because of certain emphases and sectarian tendencies that also suggest a " later " date, it is unlikely that the section—if it is an interpolation—can be very much later than the rest of the " *bhakti-khaṇḍa.* " However, the summary at the end of section three suggests the interpolation possibility—that is, that sections one through three (the first forty chapters) was the unit to which the last sixteen chapters were attached. Considerable,

sophisticated argument would have to be advanced to make this particular interpolation theory tenable. They are not immediately forthcoming.

More likely is the suggestion—supported by allusions in both the opening and the closing chapters of the work at hand to other portions of Śāṇḍilya's teaching—that the entire "*bhakti-khaṇḍa*" is late and apocryphal. That being the case, then location and/or reconstruction of the authentic "*Śāṇḍilya-saṃhitā*" of the canonical lists, quoted by Deśika and found in extracts in secondary works, becomes a desideratum.

शेषसंहिता | ŚEṢA-SAṂHITĀ

[Index Code: SESA]

RARE:

Śeṣa-saṃhitā, Mysore, 1935. [*Devanāgarī* script].

Introductory Remarks—

This is a work of about 2800 *ślokas* (plus scattered prose sections), complete in its 64 short- (2 *ślokas*) to medium-length chapters (only five chapters exceed 100 *ślokas*). The work is written with the concerns of the layman in mind, and is almost exclusively focused on *mantras*—even the seven chapters (Chs. IV–X) on *jayantī*–celebrations concern themselves with the use of the appropriate *mantras* for the occasions. As such it is of limited interest to the general reader, lacking the scope of the more typical *saṃhitā* texts.

The name "*Śeṣa*" does not appear as such in any of the canonical lists. Since the synonym "*Ananta*" does appear in some lists—*Pādma* (16, 36/108), *Puruṣottama* (95/106), and *Viśvāmitra* (59, 94/154)—it might be possible that these entries refer to our work in hand; but its style, however, its scope, and its marks of late composition militate against this possibility.*

In this work, *Śeṣa* (= *Ananta*) tells Nārada what Nārāyaṇa told him (and Brahmā, according to one reference in Ch. II) as the "Fifth Veda". Thus, all the *mantras* contained in the work are considered to be "*Vedic*"; the Śaivite and Śākta systems are dismissed, consequently, as being "non-Vedic". As for the connection of this work with the Pāñcarātra school, there can be little doubt that it is a genuine product of the school; but it is doubtless a production from a late period when "Pāñcarātra" had already been equated with the *pañcakāla*-observances, with taking the *pañcasaṃskāra*-sacrements, and with certain ways of undertaking *jayantī*-celebrations and *vratas*.

DESCRIPTION OF CONTENTS—

I. [No title] (37 *ślś.*)

Nārada is questioning Śeṣa about such matters as "*śrutividyā*," "*āgamavidhi*," and their *nitya* and *naimittika* rules; about *mantras*, and their meditations; about *saṃskāras*, and how to do them; and about the gods who preside over the letters of the alphabet (1-2). Śeṣa promises to tell Nārada what

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* Cf. Schrader, *op. cit.*, p. 6.

Nārāyaṇa originally gave to him in the form of the "Fifth Veda" which alone leads to *mokṣa*, to Hari and to everything that is desired (3-4). One must do worship to the Lord only in the way prescribed in the Pāñcarātra, using Vedic *mantras*. Those who worship Viṣṇu by observance of the five *kāla*-periods will attain the four aims of life and, in the end, enjoy perfect bliss. For "*mumukṣus*," "*prapannas*" and "*paramaikāntins*," this way outlined is the only way (5-8). Then he gives a preview of the 64 chapters that he is about to embark upon (9-29), saying the knowledge of this teaching in its proper order is necessary for those who would engage in *japa*-repetitions of *mantra*-formulas.

Śeṣa then starts his teaching by saying that for the various letters of the alphabet, particular and varying numbers of deities are to be understood to be connected with them. An understanding of these connections and relationships is helpful for him who would practise *japa*. However, this understanding is highly esoteric and difficult; it should be shared only with believers—faithful followers of the *pañcakāla*-periods, and those who have undergone the sacramental purifications of the *pañcasaṁskāras* (30-37).

II. मन्त्राक्षरवर्णने स्वरवर्णन *Mantrākṣaravarṇane svaravarṇana*

(132 śls. + prose section)*

"A Description of the Syllables and Tone of *Mantras*".

Nārada asks to know about the "*praṇava*" and other *mantras*, especially in regard to their "*sāttvika*" and other, different categories, and their *devatās*, *ṛṣis*, etc. (1-7a). Śeṣa says that among the *mantras* starting with "*Oṁ*" that the Lord gave him and Brahmā he will explain first the "*Sudarśana*"-*mantra*. He tells about its greatness, analysing the syllable "*Oṁ*" first. He mentions certain Śaivite and Śākta *mantras*, and points out that they lack "*Oṁ*". One should avoid such non-Vedic systems: they lead to hell.

Then he names certain Vaiṣṇava *mantras* worthy of repetition and which, if repeated with devotion, yield all good benefits. But for these, one must have a *guru* sufficiently qualified to initiate one into effective, *mantra*-inspired devotion to the Lord (7b-48).

Certain *mantras*, before they are ready to be used, must be "purified" first (49-53); further, only certain people are qualified to receive certain *mantras*, according to their caste, sex and previous religious orientation—like the "*aṣṭākṣara*" and "*dvādaśākṣara*" *mantras* and their variations (54-63). There are various classifications for *mantras*, he says, namely: "*vaidika*", "*vaidikatāntrika*", "*tāntrika*" and "*tāntrikatāntrika*" (64-69a)—but all the crores and crores of *mantras* came only from Nārāyaṇa (a prose section of a few lines).

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* Note: Various meters are used in this chapter.

As for the "*praṇava*"-*mantra*, its *ṛṣi*, presiding deity, *bīja*, *śakti*, meter, *etc.*, are given along with instructions for *dhyāna*-meditations to accompany its *japa*-repetition (69b-83a). Then he offers an analysis of the *mantras* for each of the 15 "vowels" of the alphabet—including the proper object of *dhyāna*-meditation for use with each (83b-132).

III. मातृकाक्षरवर्णन *Mātṛkākṣaravarṇana* (120 śls.)

"Description of the Important Syllables of *Mantras*".

The consonant letters "*ka*" through "*kṣa*" are treated also as *mantras*. In the same way as in the previous chapter, these are each in turn analyzed according to *ṛṣi*, presiding deity, meter, *bīja*, *etc.* (1-120).

IV. नरसिंहजयन्ती *Narasiṁhajayantī* (35 śls.)

"The Birthday Celebrations in honor of Narasiṁha".

In this chapter, Śeṣa turns his attention to the rules for domestic celebrations of the birth-date of Narasiṁha (*i.e.*, commemorating the time when, in the *Tretāyuga*-age, he emerged from the pillar). These celebrations are to be done on the fourteenth day of the bright fortnight of *madhu* (or *vasanta*) month—in such years as this day falls on a Saturday. The preparations start in the morning and culminate in the evening with special offerings (17 ff.) to Narasiṁha. Other deities are also to be honored, and *yantra*-worship is also to be undertaken. A vigil is to be kept during the night, all the while doing *pūjā*, *japa*, *etc.* On the next day an icon of Narasiṁha is to be given to some deserving person, and Vaiṣṇavites are to be feasted (1-31a). The benefits that accrue to one who undertakes these patterns of celebrations are given (31b-35).

V. मत्स्यजयन्ती-हयग्रीवजयन्ती *Matsyajayantī hayagrīvajayantī* (27 śls.)

"The Birthday Celebrations in honor of Matsya and Hayagrīva"

The special celebration for Matsya's birth in the *Kṛtayuga*-age is commemorated in *caitra*-month on a Monday on the third day of the bright fortnight (1). The rules for how to observe this birthday celebration are given on lines similar to those outlined for Narasiṁha's birthday. The *mantra* to "Matsya" is indicated, (2-10), followed by a rehearsal of the rewards accruing to those who follow these rules faithfully (11-12). Also in *Kṛtayuga* Hayagrīva was born, and the commemoration of his birth is done in *mīna*-month. The rules for this are very briefly given since the celebration is to be conducted much like the celebration in honor of Narasiṁha. Also, the "*Hayagrīva*"-*mantra* is indicated (13-22). The rewards for faithful adherence to the rules for Hayagrīva's birth-commemorations are given (23-27).

VI. कूर्मजयन्ती *Kūrmajayantī* (6 ślś.)

" The Birthday Celebrations in honor of Kūrma "

In *kanyā*-month, in Aśvinī constellation, in " *vṛścika* " Lagna was the birth of *Kūrma*. His birth-celebrations are to be done along the same lines as are followed for celebrating " *Rāmajayantī* ". The " *Kūrma* "-*mantra* is indicated and analyzed (1-6).

VII. वराहजयन्ती *Varāhajayantī* (10½ ślś.)

" The Birthday Celebrations in honor of Varāha ".

The *vṛścika*-month [Nov.-Dec.], in " *anūrādhā* "-constellation, during the dark part of the fortnight, is the time for commemorating the appearance of Varāha. The celebrations are to resemble those done for Rāma's birthday. The *mantra* is indicated, and analyzed (1-11a).

VIII. वामनजयन्ती त्रिविक्रमजयन्ती

Vāmanajayantī trivikramajayantī (18½ ślś.)

" The Birthday Celebrations in honor of Vāmana and of Trivikrama ".

For Vāmana's birth-celebrations, the 12th day of the bright fortnight of *śrāvaṇa*-month should be chosen for commemorative rites. These should be similar to those done for Rāma. The *mantra* is indicated and analyzed; some suggestions for accompanying *dhyāna*-meditations are also given (1-7). The same kind of treatment is presented in regard to Trivikrama, whose birthday is celebrated also at the same time (8-19a).

IX. रामजयन्ती *Rāmajayantī* (17½ ślś.)

" The Birthday Celebrations in honour of Rāma ".

Rāma's birth in *Tretāyuga*-times is commemorated on the ninth day of *caitra*-month during " *punarvasu* "-constellation. As in all the other chapters, here the outline is the same—including the directions to make an image as a free-will offering to a deserving person. The commemorative dates for Sītā, Lakṣmaṇa, Bharata and Śatrughna are also mentioned (1-11a). The " *Rāma* "-*mantra* is indicated, along with how it is to be analyzed, *etc.* (11b-18a).

X. श्रीकृष्णजयन्ती *Śrīkṛṣṇajayantī* (39 ślś.)

Kṛṣṇa's birth, which occurred in *Dvāparayuga*-times is commemorated on the eighth day of the dark fortnight under the " *rohiṇī* "-constellation during the *siṁha*-month (Aug.-Sept.) (1-19). Balarāma's birth, which occurred also in *Dvāparayuga*-times, is commemorated under the " *mīna* "-constellation in *vaiśākha*-month by repetitions of the " *Balarāma* "-*mantra* (20-24a).

For each of the *avatāra*-forms already mentioned, there will also be a slightly differing "*Gāyatrī*"-*mantra*. These are given (24b-39).

XI. एकादशीव्रत *Ekādaśīvrata* (31 śls.)

"The Vow taken on the Eleventh Day"

On the eleventh day of either fortnight of any month—except when certain particular celestial conditions prevail—the "*ekādaśī*"-*vrata* may be undertaken by fasting, meditating and worshipping the Lord day and night with *tulasī* leaf. Offering feasts to Vaiṣṇavas is also part of this (1-20). The birth celebrations of Sudarśana-Narasiṁha may be commemorated on the Sunday in the bright fortnight of *mīna*-month (21-30). Nārāyaṇa declares (so Śeṣa reports) that the Pāñcarātra method of celebrating these events is the only way to get all desires fulfilled (31).

XII. सात्त्विकाचार *Sāttvikācāra* (25-1/2 śls.)

"Concerning Ethics for '*Sāttvikas*'"

Vasiṣṭha asks Śeṣa at this point about the way of conduct laid down in the Vedas for "*Sāttvikas*" in all *nitya* and *naimittika* matters. Śeṣa outlines what a brahmin is to do from the time of getting up in the morning to the time he goes to bed in the night (2-24a). A *kṣatriya* need only observe half this much; and vaiśya only half of that. The Pāñcarātra system is again pointed to as the way followed by those who wish to go to the Lord (24b-26a).

XIII. स्त्रीशूद्राचार *Strīśūdrācāra* (18½ śls.)

"Ethical Conduct for Women and Śūdras".

Vyāsa, having heard that, wants to know now about the behavior incumbent upon women and śūdras. Śeṣa says they have the same obligations, except that such persons may not use "*Oṁ*" in their *mantras* [*cf.* II: 7b ff., above] (1-16). Again, the Pāñcarātra way is pointed to as their best avenue to salvation (17-19a).

XIV. सात्त्विकमन्त्र *Sāttvikamantra* (73½ śls.)

"Concerning 'Sāttvika' *Mantras*"

Nārada asks Śeṣa to tell him what are the things to be repeatedly done [*puraścaraṇa*] to assure the validity of the "*Sāttvika*"-*mantras*. After cataloguing the *mantras* which are to be considered "*Sāttvika*" (1-8a), he begins to tell about *nyāsa*-concentrations and the necessity for doing them (8b-22). This is followed by a similar treatment of *mudrā*-gestures (23-26a). He speaks of who is and who is not capable of giving initiation [*mantropadeśa*] into the secrets of *mantras* (26b-36a), whereupon he turns his attention to the construc-

tion and uses of *yantra*-designs to be used by the *guru* (36b-57). Particularly when one wants to achieve certain " prayogic " rewards, it is necessary to do *japa*, holding one's hands and arms in certain prescribed positions (58-64a). As for initiation [*upadeśa*] of a student into the secrets of a *mantra*, the *guru* should carefully choose the time for this, depending upon the aim that the initiate hopes to achieve by his *mantra*-practices (64b-74a).

XV. सदाचार *Sadācāra* (305 śls.)

" Virtuous Conduct "

For the successful mastery of certain *mantras*, certain rules of behavior must be adopted as a way of life by initiates. These rules are discussed in this chapter. The treatment starts by tracing generally the initiates' habits, from getting up in the morning (2), through his daily toilet, to his *nitya* and *naimittika* duties (up to 27). Then he is to draw a *yantra*-design, place himself over it and repeat the *mantra* of his choice, all the while meditating on the cosmic powers inherent in the *mantra's* mysterious power (28-82a). The bulk of the chapter is given over to the detailed directions for the esoteric practice of " *mantrajapa* "-exercises—the *nyāsas* (82b-149a), the purification of the self by *prāṇāyāma*-exercises (149b-172), the *japa*-repetitions as they are accompanied by *mudrā*-gestures, *etc.* (173-178), and how liturgical worship may or may not accompany these exercises (179-198). Further explanations are given more specifically on the " *Sudarśana-Narasiṁha* "-*mantra* (199 ff.), and on its " prayogic " effects (221-243). There follows a eulogy of one who undertakes to do this kind of disciplined action in regard to the " *Sudarśana-Narasiṁha* "-*mantra* (244-259a).

" *Prapatti* " is then discussed, and it is said that " *prapannas* " are of two kinds—those who fall at the Lord's feet petitioning for some boon [*ārta*], and those who worship and honor God out of a sense of duty and obedience [*dṛpta*], who are also referred to as those of knowledge (jñānins). The latter ones only are those who get salvation (259b-263). " *Bāhyayoga* " and " *antaryoga* " are also touched upon, the former consisting of formal features like the bearing of the symbols of Viṣṇu (Śaṅkha, Cakra etc.) and the latter consisting of virtues like dispassion. Those who practise both these are alone to be called " true " Vaiṣṇavas (264-280). There follow some miscellaneous remarks about dress, habits and attitudes of both brahmins and non-brahmins (who would please the Lord ?) (281-305).

XVI. पुरुषसूक्तविधि *Puruṣasūktavidhi* (49½ śls.)

" Rules for Employing the Vedic *Puruṣa*-Hymn ".

Nārada asks Śeṣa what is the best verse with which to praise the Lord. He is told that the best of all *sūktas* is the *Puruṣa-sūkta* (1-18). The bulk

of the chapter is given over to an analysis of this *sūkta* in terms of the *ṛṣi*, the *chandas*, the *bīja*, *etc.* (19-20a), followed by directions for *nyāsa*, *dhyāna* and *japa* and *homa* with this *sūkta* in mind as well as how to make and wear a *yantra*-design containing this *sūkta* (20b-50a).

XVII. श्रीसूक्तविधि *Śrīsūktavidhi* (19 śls.)

"Rules for Employing the Vedic Hymn to Śrī".

This chapter concerns Śeṣa's exposition for the analysis and uses of the *Śrīsūkta*. The outline is similar to that found in the preceding chapter.

XVIII. भूसूक्तविधि *Bhūsūktavidhi* (21½ śls. + prose passage)

"Regarding Use of the Vedic Verse to Bhū".

In a manner similar to the preceding chapter this present one turns to the "*Bhūsūkta*", quoting in the course of the arguments from the *Maheśvara* and *Śiva Upaniṣads*.

XIX. प्रणवबीजमन्त्र *Praṇavabījamantra* (34 ślś.)

"Concerning the Uses of the Basic "'*Oṁ*' *Mantra*".

Nārada asks Śeṣa how to employ "*bīja*"-*mantras*. Śeṣa replies that the Pāñcarātra and Vaikhānasa "*bīja*"-*mantras* differ, and they should not be mixed together or confused (1-4). The bulk of the chapter gives an analysis of the "*praṇava*"-*mantras* (5-22). Then instructions are given for worshipping the Lord with this *mantra*, along with offerings and *homa*-libations (23-34).

XX. अङ्गाङ्गिविचार *Aṅgāṅgivicāra* (76-1/2 śls.)

"Distinction Between the Chief and Subordinate Matters in *Mantras*"

Śeṣa offers to explain the chief as well as the subordinate things about the worship of Nārāyaṇa with *mantra*. He then proceeds to praise the "*Nārāyaṇa*"-*mantra*, and then turns to "subordinate" *mantras* like those addressed to Rāma, Varāha, Narasiṁha, Hayagrīva, Keśava, *et. al.* (1-46), and to analyze these Vaiṣṇava "*bīja*"-*mantras* in terms of using them advantageously in worship (47-63a), before turning specifically to a treatment of the "*Śrībīja*"-*mantra* (63b-77a).

XXI. [No title] (147-1/2 śls.)

Śeṣa finishes the survey of *mantras* by describing the "*bhūbīja*"-*mantra* (1-7a, 58b-64a) and then turns to general rules for the use of such *mantras* in the internalized worship of the Lord—"*daharavidyā*"-concentration (7b-22), miscellaneous rules of conduct and dress incumbent upon an aspirant of this type of worship (23-58a), advice for pronouncing the *mantra* under use (64b-75),

the deities to be imagined as invoked by the syllable "*Oṁ*" (76-97). A section on the destruction of the world is inserted here (98-119). Then follow sections on the "meaning" of *devatā* (120-138), and on the "*Nīlābīja*"-*mantra* (139-148a).

XXII. [No title] (38-½ śls.)

This chapter discusses the "*bīja*"-*mantras* addressed to other forms of Viṣṇu—Matsyamūrti (1-18a), Hayagrīva (18b-30) and Kūrma (31-39a) —and the uses to which these may be put.

XXIII. [No title] (43-½ śls.)

Continuing the same treatment as in the preceding chapter: Varāha (1-10) and Nṛsiṁha (11-44a).

XXIV. [No title] (22-½ śls.)

This chapter also analyzes, as before, "*bīja*"-*mantras*: "*Sudarśana*" (1-10a), "*Sudarśananarasiṁha*" (10b-23a).

XXV. [No title] (11-½ śls.)

This treats of the "*bīja*"-*mantra* of Vāmana (1-6) and of Trivikrama (7-12a).

XXVI. [No title] (70-½ śls.)

The "*Śrīrāmabīja*"-*mantra* is here analyzed (1-11a), the "*Balarāmabīja*"-*mantra* (11b-15) and the "*Kṛṣṇabīja*"-*mantra* (16-26). Who is the man best suited for employing these *mantras* is described (27-48). The "*Santānagopāla*"-*mantra* and *yantra* (49-71a) are discussed in terms of their "prayogic" utilities in begetting children.

XXVII. [No title] (19-½ śls.)

Here the "*lakṣmīnṛsiṁha*"-*bīja-mantra* is discussed (1-7a), followed by the "*Vāsudeva*"-*bīja-mantra* (7b-16a) and the "*Bhūvarāha*"-*bīja-mantra* (16b-20a).

XXVIII. [No title] (19½ śls.)

Similarly here, the "*Ananta*"-*bīja-mantra* (1-6a), the "*Garuḍa*"-*bīja-mantra* (11-15a), and the "*Varāhanṛsiṁha*"-*bīja-mantra* (15b-20a).

XXIX. [No title] (44½ śls.)

"*Hanumad*"-*bīja-mantra* is first treated here (1-6a), followed by the "*Annādhipa*"-*bīja-mantra* (6b-10a), the "*Kārtavīrya*"-*bīja-mantra* (10b-14) and the "*Hayagrīvanṛsiṁha*"-*bīja-mantra* (15-45a).

XXX. [*Note*: This chapter is not recorded in the printed edition. The Adyar *ms* 10. F. 16 contains a chapter called "*mahāśānti.*". But it may be noted that the last line of ch. 31 of the printed text does refer to the subject of *Mahāśānti* and the colophon of the ch. is also given here as *Mahāśāntividhāna*.]

XXXI. सुदर्शन-नृसिंहयन्त्र *Sudarśana-Nṛsiṁhayantra* (153 śls.)

Here the analysis turns to the production of *yantra*-designs: *Sudarśana-nṛsiṁha*" (1-127) and "*Nṛsiṁha*" (128-142a). The *bījas* appropriate to Indra and other gods are also mentioned (142b-146a), along with subsidiary *yantra*-designs (146b-153).

XXXII. पञ्चगव्यविधि *Pañcagavyavidhi* (49½ śls.)

"Concerning the '*Pañcagavya*' Mixture".

This chapter turns to the mixture used for purifying places and items—*pañcagavya*—and tells how to make it and when it must be used (1-50a).

XXXIII. व्याधिशान्ति *Vyādhiśānti* (35½ śls.)

"Cures for Diseases".

This chapter tells how to employ certain specific *mantras* for the cures of certain specific diseases (1-36a).

XXXIV. मन्त्रप्रयोग *Mantraprayoga* (19 śls.)

"'Prayogic' Uses of *mantras*".

This chapter is entirely devoted to the "prayogic" effects that may be gained by use of the Viṣṇu mantras that have already been introduced (1-19).

XXXV. गायत्रीकल्प *Gāyatrīkalpa* (27½ śls.)

"Section on the '*Gāyatrī*' Formulas".

This chapter turns to the analysis of and uses for the "*Gāyatrī*"-*mantra* (1-18a) and the "*Gāyatrī*"-*yantra* (18b-28a).

XXXVI. गायत्र्यङ्ग *Gāyatryaṅga* (7½ śls. + prose passage)

"Subsidiary Parts of the '*Gāyatrī*'".

In addition to the "*Gāyatrī*"-*mantra*, there is a subsidiary *mantra* to be used with it. This *mantra* is here discussed.

XXXVII. गायत्र्यङ्गाङ्ग *Gāyatryaṅgāṅga* (14 śls. + prose)

"Further Subsidiary Parts of the '*Gāyatrī*'".

Another subsidiary *mantra* for use with the "*Gāyatrī*"-*mantra* is discussed.

XXXVIII. भूवराहमन्त्र *Bhūvarāhamantra* (20-½ śls.)

"Concerning the '*Bhūvarāha*' *Mantra*"

This chapter turns to an analysis and discussion of the "*Bhūvarāha*-"-*mantra* (1-9) and its *yantra*-design (10-21a).

XXXIX. भूवराहाङ्गमन्त्र *Bhūvarāhāṅgamantra* (31 śls.)

"Auxiliary Parts to the '*Bhūvarāha*'-*Mantra*"

Certain auxiliary *mantras* are to be used along with the "*Bhūvarāha*"-*mantra*. These are discussed here (1-31.).

XL. [No title] (60-½ śls.)

This chapter deals with various other *mantras* subsidiary to the "*Bhūvarāha*"-*mantra*—"*Sūrya*" -*mantra* (1-9), "*Soma*" -*mantra* (10-15), "*Aṅgāraka*" -*mantra* (16-22a), "*Budha*"-*mantra* (22b-28), "*Bṛhaspati*"-*mantra* (29-33, including some prose passages), "*Śukra*"-*mantra* (34-40a), "*Śani*"-*mantra* (40b-46a), "*Rāhu*"-*mantra* (46b-52a), "*Ketu*" -*mantra* (52b-56a) and "*Kārtavīrya*" -*mantra* (56b-61a).

XLI. हयग्रीवमन्त्रोद्धार *Hayagrīvamantroddhāra* (22-½ śls.)

"Composition of the *Mantra* Addressed to Hayagrīva"

This chapter turns to a description of the "*Hayagrīva*"-*mantra*—analysis, the *dhyāna*-meditation suitable for it, *japa*-repetition, and *homa*-libations (1-10a)—and the "*Hayagrīva*" *yantra*-design (10b-23a).

XLII. हयग्रीवाङ्गमन्त्राणि *Hayagrīvāṅgamantrāṇi* (6 śls.)

"Subsidiary Parts to the *Mantra* Addressed to Hayagrīva".

Certain *mantras* accompany the use of the "*Hayagrīva*"-*mantra*; these are merely mentioned here.

XLIII. हयग्रीवाङ्ग *Hayagrīvāṅga* (2½ śls.)

"Other Parts of the *Mantra* Addressed to Hayagrīva".

Other subsidiary *mantras* for use with the "*Hayagrīva*"-*mantra* are here mentioned (1-3a).

XLIV. [No title] (22½ śls.)

Another *mantra* is here discussed as before:

"*Mantrarāja*"-*mantra* (1-9a) and its *yantra*-design (9b-23a).

XLV. नृसिंहराजाङ्गमन्त्र *Nṛsiṁharājāṅgamantra* (2 śls.)

"Subsidiary Parts of the Stately *mantra* to Narasiṁha".

The subsidiary *mantra* to the "*Nṛsiṁharāja*"-*mantra* is here mentioned.

XLVI. [No title] (59½ śls. + prose)

Also subsidiary to the "*Narasiṁharāja*"-*mantra* are the following *mantras* which are here discussed: "*Vāyu*"-*mantra* (1-5 + prose, "*Rudra*"-*mantra* (6-10a), "*Nityasūri*"-*mantra* (10b-13a + prose), "*Jvālā*"-*mantra* (13b-20), "*Viśvarūpa*"-*mantra* (21-24a), "*Siṁha*"-*mantra* (24b-25), "*Bhayahara*"-*mantra* (26-30a), "*Bhadra*"-*mantra* (30b-33 + prose), "*Mṛtyu*"-*mantra* (34-38a), "*Bṛhat*"-*mantra* (38b-44a + prose), and "*Jyotir*"-*mantra* (44b-60a + prose).

XLVII. [No title] (26 śls.)

This chapter turns to the "*Sudarśana*"-*mantra* for discussion (1-10a), followed by instructions for making and using a *yantra* with it (10b-26).

XLVIII. [No title] (2½ śls.)

There are subsidiary *mantras* to be used in connection with the "*Sudarśana*"-*mantra*; these are mentioned here (1-3a).

XLIX. [No title] (2 śls.)

Other subsidiary *mantras* to the "*Sudarśana*"-*mantra* are here mentioned (1-2).

L. पक्षिराजमन्त्र *Pakṣirājamantra* (23 śls.)

"Concerning the *Mantra* Addressed to Garuḍa (as Pakṣirāja)".

This chapter describes the "*Pakṣirāja*"-*mantra* addressed to Garuḍa (1-11), and its *yantra* and the inscribing in it of several *Pakṣirāja-mantras* (12-23).

LI. अङ्गमन्त्र *Aṅgamantra* (3 śls.)

"Auxiliaries to the *Mantra*".

Certain subsidiary *mantras* are to be employed in connection with the "*Pakṣirāja*"-*mantra*; these are mentioned here (1-3).

LII. [No title] (2 śls.)

This turns to other subsidiary *mantras* to be used in connection with the "*Pakṣirāja*"-*mantra* (1-2).

LIII. [No title] (24½ śls.)

This chapter turns to the "*Rāma*"-*mantra* (1-10) and to its *yantra*-design (11-25).

LIV. [No title] (4 śls.)

Mantra used subsidiarily with the "*Rāma*"-*mantra* are here mentioned (1-4).

LV. [No title] (3 śls.)

Other subsidiary *mantras* used with the "*Rāma*"-*mantra* are here mentioned (1-3).

LVI. गोपालमन्त्र *Gopālamantra* (38½ śls.)

"Concerning the *Mantra* Addressed to Kṛṣṇa (as Gopāla")。

This chapter turns to the *mantra* addressed to Kṛṣṇa (1-21a), and to how the *yantra*-design should be made in connection with it (21b-39a).

LVII. मदनगोपालमन्त्र *Madanagopālamantra* (2 śls.)

"Concerning the *Mantra* Addressed to Madanagopāla".

This chapter mentions that a slight shift of conceptualization of the Lord Kṛṣṇa turns the "*Gopāla*"-*mantra* into the "*Madanagopāla*"-*mantra* (1-2).

LVIII. [No title] (2 śls.)

The subsidiary *mantras* for use with the "*Madanagopāla*"-*mantra* are here mentioned (1-2).

LVIX. मूलमन्त्र *Mūlamantra* (26-½ śls.)

This chapter turns to the "*Mūla*"-*mantra* (1-14a), and its *yantra*-design (14b-27a).

LX. [No title] (2 śls.)

Here the subsidiary *mantras* for use with the "*Mūla*"-*mantra* are mentioned (1-2).

LXI. [No title] (3 śls.)

Other subsidiary *mantras* for use with the "*Mūla*"-*mantra* are here mentioned (1-3).

LXII. मन्त्ररत्न *Mantraratna* (49 śls.)

"The Gem of the *Mantras*"

The "*Mantraratna*"-*mantra* is here discussed (1-26a), along with its *yantra*-design (26b-49).

LXIII. न्यासाङ्गमन्त्र *Nyāsāṅgamantra* (14-½ śls.)

"Concerning the *Mantras* Used to Accompany *Nyāsa*"

This chapter turns to the "*Nyāsāṅga*"-*mantras*, and indicates when they are to accompany the *nyāsa*-concentrations (1-15a).

LXIV. [No title] (17-½ śls.)

When one undertakes to do *prapatti*, a specific *mantra* is to accompany that act of surrender; this is mentioned (1-3a). In the same connection, the "*Carama*"-*mantra* is discussed (3b-16).

The chapter, and the book, ends with a eulogy of this work (17-18a).

CRITICAL NOTES—

The precise dating of this work, which we here simply classify as among the "later" texts, may be undertaken by future scholars. The appearance of Vasiṣṭha and Vyāsa as interrogators in Chapters 12 and 13 respectively may perhaps indicate interpolated portions, or else witness to an incomplete text that once contained an explanation for their otherwise sudden appearances.

श्रीप्रश्नसंहिता

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ŚRĪPRAŚNA-SAṂHITĀ

RARE :

Śrīpraśna-saṃhitā, Kumbhakonam, Mangalavilāsa Press, 1904. [*Grantha* script.]

A new, critical edition in *Devanāgarī* script has been brought out with several analytical tables and indexes, by Mrs. Seetha Padmanabhan under the direction and with a foreword-essay of Dr. Raghavan for the Kendriya Sanskrit Vidyapeeth, Tirupati, 1969.

This edn. is based on the above noted Grantha edn. and the ms. MD. 5319, in the Govt. Oriental Mss. library, Madras.

Introductory Remarks—

Because of its moderately detailed treatment covering a number of subjects ranging from selecting a temple site through building and furnishing it to sanctifying and maintaining worship in the sacred complex, this work has gained usage in South Indian areas as a guide for worship at a number of temples. Most noteworthy among these temples is the Śārṅgapāṇi Temple in Kumbhakonam and the temple at Tirumuhūr near Madurai. Not nearly so complete and detailed as the *Pādma-saṁhitā* (q.v.), nonetheless the work in hand—comprising over 5500 *ślokas* [1] divided into 54 chapters—provides alternative instructions on a number of topics not a few of which may be compared and contrasted with injunctions found in other texts of the canon.[2]

The *Śrīpraśna-saṃhitā* seems not to have been known to the earlier commentators of the Pāñcarātra school, but in later times it was excerpted in secondary works and evidently by then seems to have been considered authoritative. See, for examples, *Utsavasaṁgraha* (MGOML R. 3286, pp. 443f.), *Prāyaścittapaṭala* (MGOML R. 2996, pp. 1-29) and *Prāyaścitta-saṁgraha* (MGOML R. 3743, ch. 26). It is named as canonical in the lists in the following

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1 6700 according to MD. 5319.

2 It may be worth noting that certain iconographical passages found in *Śrīpraśna* may be found *varbatim* in *Sāttvata* (q.v.) and *Īśvara*[1] (q.v.). Compare XIII : 10b-95, XXIV; 91b-180 and XVII : 92-180 respectively. Also, as pointed out in the Introduction to the Devanāgarī edn., there are *verbatim* reproductions from the Pādma.

texts: *Kapiñjala* (31/100), *Puruṣottama* (63/106), *Bhāradvāja* (33/103), *Viśvāmitra* (13/108), *Viṣṇu Tantra* (92/154) and *Hayaśirṣa* "Ādi" (8/25); see also *Agni Purāṇa* (8/25). Internal evidence may give some clues for dating —the place afforded to *bhaktabimbas* during *mokṣotsava* in Ch. XLVII, the discussion of *bharanyāsa* in Ch. LIV, *etc.* [1]

The work gets its name from the fact that it reports the questions [*praśna*] of Śrī to the Lord, the bulk of the *saṃhitā* comprising the answers to these questions. Throughout the position of the Goddess is as a companion to the Lord in all He does, the stress being on her compassion (II: 13ff.); in the closing chapter She is seen as an intercessory figure between the devotee and the Lord. The narrative framework has Ekata, the first son of Brahmā, telling four sages what transpired during the dialogue between Śrī and the Lord.

The summary in the sequel follows the Grantha edn. and a few notes are added from the Devanāgarī edn.

DESCRIPTION OF CONTENTS—

I. शास्त्रावतरण *Śāstrāvatarana* (54 śls.)

"The Lineage of the Teaching"

After an opening eulogistic benediction, the text opens with a description of a wandering band of 4 *ṛṣis* from Vindhya in search of instruction on how to worship Parabrahman [*i.e.*, Viṣṇu] in the proper way. They have gone from one hermitage to another, asking wise men, but finding no satisfactory instruction. Finally, at the advice of a sage called Kahola—who pointed out that Viṣṇu is honored in any sacrifice—they are sent to see the great sage Ekata who resides on the north side of Mt. Meru. When they finally get there, he greets them warmly and offers to tell them the teaching he himself received directly from Viṣṇu in the first *yuga*-era (1-23).

He tells how it was that he, the first son of Brahmā, was dissatisfied with the world, withdrew to his retreat on the north side of Mt. Meru, undertook *tapas*-penance to Viṣṇu and, by virtue of it, received a visitation by Viṣṇu himself with Śrī. Ekata takes that opportunity to ask the Lord how to reach the realm from which there is no rebirth. He is told that in order to reach that state he must receive and pass on the teaching which others will seek him out to hear. Therefore he must first himself be instructed in the divine learning by Śrī, master it, and pass it on to other sages when they in the future approach him. Thereupon Viṣṇu delegates Śrī to begin the instruction of Ekata (24-43).

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1 On these, see Dr. V. Raghavan's Foreword to the Devanāgarī edn.

Ekata tells the assembled *ṛṣis* that once Śrī finished her instruction to him, Viṣṇu warned him that the holy teaching should be given only to those who are qualified to receive it. Thereupon the Lord and His consort disappeared, he asks them their credentials of name and where they came from. He is then introduced to them one-by-one: Vedaśiras, Bhārgava, Marīcipa and Kavaṣa. These men represent the Bharadvāja, Vasiṣṭha, Viśvāmitra and Kauṇḍinya *gotras* (44-50). Having had "*garbha*"-*dīkṣā*, they say, this explains their eagerness to learn how to worship the Lord; therefore they request Ekata to tell them what he learned from Śrī so that they, by adopting it, might achieve salvation (51-54).

II. शास्त्रोपदेश *Śāstropadeśa* (57 śls.)

"Teaching of the Doctrine".

[LIV: 135-143 says this work is called the "*Śrīpraśna*" because it contains Śrī's questions to the Lord. The second chapter, without further introduction, turns to these questions and their answers. It is Śrī who now speaks:] Śrī begins by praising Viṣṇu and His attributes, and asks what is the real happiness and joy that exists beyond the seeming happiness of this world (1-12). Bhagavān replies that it is her compassion rather than her ignorance that prompts such a question—for she knows all things as His companion in everything He does; hence His answer will be aimed also at the relief of suffering of worldly persons just as her own question had been inspired by this same motif. Thereupon the Lord recalls that the last age ended with "*Brahma-rātri*," and all things returned to Him and the new age dawned only as Brahmā emerged from His navel on the Cosmic Lotus. Brahmā, then, wondering about his own origin and the meaning of the new creation of which he was a part, performed a 1000-year penance in order to penetrate the mysteries of his existence, whereupon the Lord Himself took the form of a *haṁsa*-swan and instructed Brahmā (13-25).

Brahmā, having been instructed, then is told to go to "*Satyaloka*", and there create, and then share, his knowledge with Marīci. When this had been done, Marīci and the others procreated many beings and passed on their learning to them in the form of the three Vedas. These three Vedas provided the *karmakāṇḍa* data by which created and procreated beings could achieve the aims of *artha*, *dharma* and *kāma*. But mankind longed—despite what he already had been given and even though Brahmā himself showed no interest—to know the means to achieve *nivṛtti*. This means [*nivṛtti-mārga*] is contained in the "*Ekāyana*" portion of the Vedas—and the explanation and filling out of the "*Ekāyana*" teachings is what constitutes the *Pāñcarātra* system (26-38).

Since this "*Ekāyana*" system is the only way to follow leading to *mokṣa*, the Pāñcarātra explanation of and commentary on it is most essential to comprehend. What is Pāñcarātra? "*Rātri*" means *ajñāna* (40a); "*pañca*" means the destroyer [from *pañcatvam*=death?] of this *ajñana* (40a). Hence the science that deals with the destruction of ignorance is called "*Pāñcarātra-śāstra*" (40b). This *śāstra*, very popular among the *nityasūris*, contains 1-1/2 crores of verses and, like the Vedas [*vedavat*], it is eternal [*anādi*]. In the "*Pāñcarātra-śāstra*" alone does one get the means to *mokṣa*, and these means include instruction in such matters as "*ālayanirmāṇa*," "*bimbanirmāṇa*," the characteristics [*lakṣaṇa*] of both temples and images, "*pratiṣṭhā*," "*agni-kārya*," "*prāyaścitta*," "*dīkṣā*" for *pūjakas*, "*yāga*," "*utsava*," the construction and uses of *mantras*, *etc.* (39-46a). And this *śāstra* is designed to bring to the man longing after *nivṛtti* the truth of the Lord's five-fold manifestations [*para* and *vyūha*, seen by *nityasūris* in Vaikuṇṭha; *hārda* (antaryāmin), seen by *yogins*; *vibhava*, *avatāras* recognised as such only by *jñānins*; *arcā*]. People in general see the last but fail to recognise and ignore it (46b-57).

III. योगज्ञानतत्त्वकथन *Yogajñānatattvakathana* (95-½ śls.)

"Concerning the Truth of Yogic Knowledge"

Śrī asks about the yoga which leads to a comprehension of the Lord's Being in the sage's heart. Bhagavān explains that the kind of yogic discipline that leads sages to comprehend Him within has five characteristic stages: "*mantra-yoga*," "*laya*," "*paricaya*," "*niṣpatti*" and "*avasthā*." Of these, the second one [*laya*] contains the classical 8 steps of yogic practical aims. (1-24). A good deal of attention is given to *prāṇāyāma* (25-56) and much additional attention is given to the realization that *ātman* is everything and everywhere, which realization brings with it great and miraculous powers (57-70). Having control of one's body and its functions one is prepared to face all things with equanimity and to do all things with strength (71-95a).

IV. आचार्यवरणपूर्वकभूमिसंग्रहण *Ācāryavaraṇapūrvaka-bhūmisaṁgrahaṇa* (56-½ śls.)

"The Choice of a Place (for meditation) and the Selection of a Preceptor".

Śrī remarks that the way of yogic discipline is both extremely difficult and full of dangers. This prompts her to ask—Is there a less demanding but no less sure way to salvation? Bhagavān replies that there is an easier way—by installing in a temple [*mandira*] or in a home an *arcāmūrti*-image of the Lord and there worshipping it along with Śrī herself with devotion. He says He will enter into that *bimba*-image and thus bestow all wishes (1-11).

Śrī asks for more details about this way of worship. She is told first about the *yajamāna* (patron [of a temple-building enterprise]) and of his prerequisites (13b-15). Then she is told about the proper brahmin *ācārya*-director (16-18). These two must work together to provide a place where the Lord may be properly installed and worshipped. Details are given regarding the selection and the preparations of the site upon which the temple is to be constructed (20-57a) up through the "*vāstupuruṣahoma*"-rites.

V. भूकर्षण *Bhūkarṣaṇa* (71 śls.)

"The Plowing of the Ground"

Śrī asks to know about the procedures required in taking over a site for building a temple, about the further prerequisites of a good *ācārya*-director, *etc.* Bhagavān begins His reply by telling about the ideal types of temples and where these are to be located—the fourth type, for and by men, to be constructed of bricks in the middle of a village. It is about this type that He proposes to speak further (1-7).

The first things to be done, once the plot has been taken over, are to determine the *brahmasthāna*-location, then to commence the ritual plowing and, having done this, to sow seeds in the plot, harvest the crop and re-plow it before levelling it (8-37). Next, a pit is ritually dug (38-53) prior to the construction of a miniature "*bālālaya*" complete with its own sanctified *bālabimba* (54-71)—this latter being done to overcome all difficulties and dangers during the actual construction of the proposed temple.

VI. शिलादिपरीक्षादय: *Śilādiparīkṣādayaḥ* (57-1/2 śls.)

"Testing of Stones, *etc.*"

There are stone temples, brick temples, wooden temples and mud temples—in that order of descending preference—and in all cases the materials used in construction should be new and pure, and the "first bricks" used should follow certain conventions in each case (1-10). The selection and collection of the building materials require particular attention, then, especially if they be stones (11-27), for these must be used at least for the "*prathameṣṭakā*" rites of any temple. Then he commences to describe in some detail the "*prathameṣṭakā*" rites (28-58a).

VII. गर्भन्यासादय: *Garbhanyāsādayaḥ* (25 śls.)

"The *Garbhanyāsa* Rite and Other Rituals".

(Having selected the required "first bricks,") The *yajamāna*-patron is next supposed to collect nine kinds of soils, nine kinds of gems, nine kinds of flowers, and roots, ores, *etc.*, and place these in a finely-wrought *mañjūṣā*-box to the accompaniment of the "*prajāpati*"-*mantra*. A *homa*-offering is done to

mark the event, after which the *ācārya* dresses in new white garments and, in the middle of the night, takes the box in procession to a pit which marks the place just south of where the temple is to be built (1-20). Petitioning Mother Earth to hold this "seed box," he places it in the pit, cements it in place, and fills in the pit with mud. The spot is then guarded for 3, 4 or 5 days and nights. A temple based on such a carefully laid foundation will prosper; to omit this step is to commit a great sin (21-25).

VIII. प्रासादनिर्माण *Prāsādanirmāṇa* (35-½ śls.)

"Construction of Tempes"

The *sanctum sanctorum* of a temple should measure at least 12 × 12 "*karas*". Measurements for other parts of the temple are also proportionately given—including doorways, *prākāra*-walls, the *śikhara*-motifs on the *vimāna*-tower, *etc*. (1-29a). Also the construction of *maṇḍapas* is generally discussed. When the various buildings are finished they should be properly sanctified for use (29b-36a).

IX. प्रासादभेदादय: *Prāsādabhedādayaḥ* (96 śls.)

"Different Kinds of Temples"

Śrī asks Viṣṇu to tell her about the different types of temples. He says he can only give a few of these now. He then names and identifies 17 types of *vimāna*-constructions—"*vaijayanta*," "*śrīviśāla*," "*śrīkara*," "*puṣpaka*," "*kesara*," "*sudarśana*," "*svastika*," "*parvata*," "*mandara*," "*svastibandha*," "*kalyāṇaka*," "*manohara*," "*kauberakāntaka*," "*bhadrakoṣṭha*," "*śrībhoga*," "*puṣkara*" and "*lambapañjara*" (1-40). Then he turns to the "*mūrdheṣṭakā*"-rites, which involve placing the "last-bricks" at the top of the *vimāna*-dome in a ritual manner. This is done in the morning, and over it the *śilpins* will construct 1, 3, 4, 8, 12, 16 or 20 *stūpis*. The *stūpikākīla*-finials are to be placed there in varying numbers according to what gains the *yajamāna* is seeking (41-53). The *vimāna*-tower should be populated with images of the Lord in His various forms placed in niches in different directions and on various storeys (54-63). These should be painted according to *śāstraic* injunctions (64-96).

X. अर्धमण्डपादिनिर्माण *Ardhamaṇḍapādinirmāṇa* (69 śls.)

"The Construction of the *Ardhamaṇḍapa*, *etc.*"

Moving outward from the *sanctum sanctorum*, there should be an "*ardha*"-*maṇḍapa*, a "*nṛtta*"-*maṇḍapa* and an "*āsthāna*"-*maṇḍapa*—all of which should have stairs leading up to them (1-4). *Prākāras* should also be provided, wherein will be located the subsidiary shrines and storerooms, *etc.*, each in its assigned place (5-19). Once all these structures have been completed, and the *bimba*-icon put in its central place, the whole temple compound and all its parts

are to be consecrated with *pratiṣṭhā*-rites. This is done by building outside the compound a special *maṇḍapa*. There, gathering all the necessary paraphernalia, and igniting the sacrificial fires, one takes the main icon, and places it in a pot into which *mantra*-powers have been invoked and into which replicas of the various temple structures have also been placed. After appropriate prayers have been said and other ritual obligations discharged, the water from this pot is used to sprinkle the temple-structure—thus not only sanctifying it but investing it with the presence of all kinds of divine powers (20-31). Then that same pot is carried to the top of the *vimāna*-tower where, after " *netronmilana* "-rites have been done collectively for all the *vimānadevatās* and the *kalaśa*-pots there on the finials have been worshipped, the sanctified water is libated to the powers symbolized by the finials (32-57). In the same manner, the various parts of the temple—the *maṇḍapas*, the *mūlabera*, *etc.*—are to be sanctified (58). Some special attention is given to the sanctification of the *gopura*-gates and to the deities to be invoked there to guard the entrance to the temple (59-69).

XI. बिम्बानुगुणशिलादिसंग्रहण *Bimbānuguṇaśilādisaṁgrahaṇa* (55½ śls.)

" The Choice of Stones, *etc.*, Suitable for Icons (of various kinds) "

Bhagavān declares that there are six styles of icons—seated, mounted on a vehicle [*yāna*], stationary and standing, with one foot raised skyward [*lokavikrama*], reclining, and the *viśvarūpa*-aspect (1). Icons may be made to represent His *avatāra*-forms. As for *pīṭha*-bases, these also are of several varieties according to their shape, construction, and materials (3-11).

In collecting the stone materials out of which an icon and its base are generally fashioned, certain rituals are to be followed: some are relevant to preliminaries to the actual quarrying of the stone (12-32) and others to the *homa*-rites that initiate the quarrying (33-39). Similar rules apply if one is looking for wood from which to carve an icon (40-53). In both cases, the materials out of which the icon and its base are to be fashioned are to be brought back to the temple—if the icon is already fashioned, then with great *éclat* (54-56).

XII. बिम्बनिर्माण *Bimbanirmāṇa* (58 śls.)

" Fashioning an Icon "

The size and posture of the image [*pratimā*] determine the size and shape of the chamber that is to enshrine it (1-5). General iconographic considerations are given for each of the six styles of the icons mentioned in the previous chapter (6-58).

XIII. मृदादिबिम्बनिर्माण *Mṛdādibimbanirmāṇa* (152½ śls.)

" The Preparation of an Icon from Mud, *etc.* "

The chief icon may be made of stone, metal, wood, mortar or mud. This chapter opens with the 12 steps involved in the preparation of icons made of mud. First, wood must be obtained, and pieces of this are to be bound together. Then mud is plastered over this base, on top of which a binding layer of strings is put [*nāḍibandhana*] to symbolize the nerves. A layer of coconut fibre strand is wrapped on top of this. Then soft clay binds these, whereupon another round of string is wrapped on the emergent figure, and this is coated with sugar [water ?]. To this a cloth wrapping is added. This is studded with ornaments and the whole is whitewashed and then tinted appropriately (1-8).

Then the attention is turned to iconometric details of the limbs of the chief icon (9-75), of the attendant deities (76-90) and of Nṛsimha (91-153a).

XIV. कर्मार्चादिकल्पन *Karmārcādikalpana* (34 śls.).

" Regarding the Icons Needed for Various Practical Purposes in *Pūjā* "

There are six types of moveable icons: *karmārcā*, *utsavārcā*, *balyarcā*, *tīrthārcā*, *snānārcā* and *śayanārcā*. A temple that has and uses in its worship routines all six types is the best kind; one which uses only three is middling; one that has only one is inferior (1-3). The heights of each of the six types is given (4-10). While the main icon may be executed in any posture, these moveable icons must, due to practical necessities, be of certain poses only. As for the chief icon, when it does display any given posture, certain rules will apply to its attendants. For that matter, much the same applies to the moveable types of icons (11-23).

Certain *mantras* must be chanted during the preparation of metal images—at such stages as the fashioning of the eyes, the casting of the metal, *etc*. The *mantras* are mentioned as the general steps for casting metal icons are given (24-34).

XV. परिवारादिपूजोपकरणान्तकल्प *Parivārādipūjopakaraṇāntakalpa* (66½ śls.)

" A Chapter Dealing with the Attendant Deities as well as the Instruments Needed for Worship "

For the embellishment of a temple, various deities are to be installed at various places. This chapter deals with the general location of these deities—Caṇḍa and Pracaṇḍa at the doorway in front of *ardhamaṇḍapa*, Jaya and Vijaya at the sanctuary entrances and various pairs of deities at windows of the *garbhagṛha* (1-16). The *balipīṭha* may be either inside or outside the *gopura* (17). As for the subsidiary deities to be found in the *prākāras* [*āvaraṇadevatās*], these are also briefly mentioned (18-21).

Turning to the instruments needed for *pūjā*, various ones are singled out for special descriptive treatment: *ghaṇṭā* (22-25), the *pātras* (26 *ff*.), the

uddharaṇī-spoon (28) and other items (30 f.). Also, the *dhūpa pātra* (32a); the *dīpa pātra* (32b-34); the *snānāsana* paraphernalia (35-39a); the *bhojyāsana* paraphernalia (39b-46); the *śayanāsana* paraphernalia—such as the umbrella (50-51a), the *cāmara* (51b), the *vyajana*-fan (52), the *añjanakṣodabhājana* container of collyrium-dust (54), the *darpaṇa*-mirror (55-56), the vessels for pouring water (57-58a), and the *pādukā* (61-62). The *yātrā*-conveyances are also described (58b-60, 63-66a), as well as some musical instruments (66b-67a).

XVI. दीक्षाविधि *Dīkṣāvidhi* (181 śls.)

" Concerning Initiation Rites "

A *yajamāna* who has completed the construction and furnishing of a temple must seek out a qualified *ācārya* to perform the *pratiṣṭhā*-consecration rites. The kind of a person he should seek is suggested (1-13a).

Śrī remarks that since a person becomes qualified only through initiation, and after that only may he become an *ācārya*, what is it that is so special about the *dīkṣā*-initiation and its steps (13b-17). After defining " *dīkṣā* " as that which destroys *saṁsāra*, Bhagavān then commences in detail to describe the initiation ceremonies, first saying that He approaches His devotees in five different modes during the ceremonies—as " *śabda*," " *vṛtti*," " *artha*, " " *ācārya* " and "*dīkṣā*." He explains that these also mark the various stages of the rites (18-22). A further analysis of the ceremony is to divide it into " *sūkṣma*," " *sthūla* " and " *para* " styles according to the case, and detail the given performance (23, 28-33). Yet another analysis is to classify the *dīkṣā*-ceremony as those appropriate to " *samayī*, " " *putraka*, " " *sādhaka* " and " *ācārya* " (24-27).

The *dīkṣā*-procedure is first to prepare the place and to provide the paraphernalia (34-56), whereupon the disciple is brought in and the rites begin and last through some days [this treatment does not differ essentially from the normal pattern of *dīkṣā* rites] (57-181).

XVII. पञ्चकालविधि *Pañcakālavidhi* (69½ sls.)

" Regarding the Five-fold Time-Division "

Śrī asks what is meant by the " *pañcakāla* " practices that the initiate is enjoined to observe. She is told that one observes these five periods of the day solely in order to please the Lord (1-3). The daily routine is outlined from the time a man rises in the morning, through the toilet routines, to mid-morning [*abhigamana*] (4-44a), whereupon he collects materials for worship (44b-45). The actual daily worship-rites are casually mentioned (46-47), only at the conclusion of which rites may the devotee eat (48-53). After meals is the period for self-improvement and study [*svādhyāya*] (54-58). The day ends

with a period of yogic meditation (59-67a). In addition to these daily obligations one is also committed to observe certain monthly duties (68-70a).

XVIII. प्रतिष्ठार्थं यागशालादिकल्पनम्

Pratiṣṭhārtham yāgaśālādikalpanam (118 śls.)

" The Erection of the *Yāgaśālā* used in *Pratiṣṭhā*-rites "

Bhagavān says he will now turn to how *pratiṣṭhā*-rites are to be conducted [see Ch. XVI, above, first part]. Śrī asks how it is possible for Him to be present not only in His iconic form, but also simultaneously throughout the shrines of the temple as well as at the same time also in the company of the heavenly beings. He says He is not actually present there [and absent elsewhere], but it is through His *śakti*-power, invoked there successfully during the elaborate *pratiṣṭhā*-consecration rites, that He is able to be in the temple and elsewhere also (1-23).

Preliminary to the performance of *pratiṣṭhā*-rites one must build and prepare a *yāgamaṇḍapa* where the various necessary fire-offerings may be made. The remainder of the chapter deals with selecting the proper time to commence the consecration rites, beginning in due time beforehand to make ready the *maṇḍapa* (24-43); selecting the site (44-46); arranging the furnishings properly, including the *vedī*-altars and the *kuṇḍa*-firepits (47-65, 66-118).

XIX. द्वारतोरणादिपालिकान्तकल्पन *Dvāratoraṇādipālikāntakalpana* (39 śls.)

" The Procedures concerning Doorway Decorations and *Pālikā*-Germinations "

Inside the *yāgamaṇḍapa*, around the *kuṇḍa*-firepits, will be erected a 4-pillared covering—and if possible the *toraṇas* for this are to be made of four different specific kinds of woods (1-3). Details and measurements for these *toraṇas* are given (4-23).

Also, as part of the *pratiṣṭhā*-preparations, *aṅkurārpaṇa*-germinations must be attended to, whereupon the discussion turns to the preparation of the *pālikā*-containers needed for these (24-36).

The chapter closes (37-39) with general observations about amenities to be provided for the public in the *yāgamaṇḍapa*.

XX. नयनोन्मीलनादिशिल्पिसम्मानान्तविधि

Nayanonmīlanādiśilpisammānāntavidhi (42 śls.)

" The Procedure for Sanctification Rites from the ' Opening of the Eye, ' *etc.*, up to the ' Honoring of the *Śilpins* ' "

Aṅkurārpaṇa-plantings are to be done at an auspicious time, whereupon all the doorways are to be festooned with small flags, *etc.* (1-15). Then the

" Eye-Opening " rites are to be done to the icons throughout the temple, starting with the *mūlabera*-icon and ending up with the *vimāna*-deities (16-39). The next step is to discharge the *śilpins* by honoring the chief *śilpin* with gifts of grains, cloth, ornaments, *etc.* (40-42).

XXI. आचार्यादीनामालयप्रवेशविधि *Ācāryādīnāmālayapraveśavidhi* (62½ śls.)

" The Procedure for the Entry into the Temple by the *Ācārya* and others "

On the third day after the *aṅkurārpaṇa*-sprouts have been planted, the *pratiṣṭhā*-rites proper commence. On that day the [*bhaṭṭa*]-*ācārya*, after having worshipped the Lord in his own house, goes to the temple where he is met by a company of people and, with them, he then enters the temple intoning specified *mantras* (1-7). After circumambulating the shrine, he stops in the *maṇḍapa* near the Lord's Presence, and he sits there, sanctifies some water, then rises and sprinkles it around the temple-precincts (8-49). Then he moves to the *yāgamaṇḍapa*, where he prepares some *pañcagavya* solution (50-63a).

XXII. बालबिम्बकर्तृकानुज्ञादिविधि *Bālabimbakartṛkānujñādividhi* (113 śls.)

" Procedure for Getting the Permission to Construct the *bālabimba*-icon, *etc.* "

Should the temple have been built without having first provided a *bālamandira* [see Ch. V : 54-71, above], the *ācārya* should straightaway perform an atonement-rite for the omission (1-24). So it will have been that only after he has invoked the Lord's Presence into a pot that he then goes about to secure mud in the proper way [*mṛtsaṁgraha*] for the imminent *aṅkurārpaṇa*-rites [already discussed in part in Chs. XIX : 24-36 and XXI : 1 ff] (25-43).

The remainder of the chapter outlines the steps in the further preparation of the *aṅkurārpaṇa*-germinations—including *mantras* (44-113).

XXIII. रक्षाबन्धनादिकुम्भस्थापनान्तविधि

Rakṣābandhanādikumbhasthāpanāntavidhi (299½ śls.)

" Rules for the *Rakṣābandha*-Rites up through the sanctification of the Pot ".

[Continuing from Ch. XXI :] In the *yāgamaṇḍapa* the *ācārya* arranges various pots, wrapping them in strings, filling them with water, *etc.* A central pot, larger than the others, is similarly treated, and into this he invokes various *mantras* (1-61). Then, going to the sanctuary, he ritually cleanses the main icon with *mantras, mudrās*, and *pañcagavya*, whereupon he ties *rakṣābandha* cords on his own and on the icon's wrist (62). He does a similar cleansing for Lakṣmī, whereupon he does the same for the *vimānadevatās* (63-79a). Then taking the large sanctified pot from the *yāgamaṇḍapa* to the main *maṇḍapa*, he

there secures a *kūrca*-effigy made of *darbha* grass of the main icon as well as a representation of the *vimāna* structure and places these in the pot. Then, the assembled priests, having completed various *homa*-rites in the *yāgamaṇḍapa* come to him (79b-147) and he then enters into a yogic trance by which he invokes the various cosmic powers to descend and be present in the pot before him (151). The processes of his mental excursions from one cosmic region to another, moving upward toward Vaikuṇṭha, are indicated by descriptive accounts of these places—Vaikuṇṭha itself being described in rapturous terms (181-192) prior to the description of Viṣṇu Himself (193-213), followed by description of His various *mūrtis* and *avatāra*-forms that will eventually reside in the temple (214-294).

The powers having thus been concentrated into the pot, it is enjoined that they be "used" for the actual consecration rites within either 3, 5, or 7 days. Meanwhile, the pot so divinely charged must be worshipped [*pūjanam*] between 4 and 12 times daily (295-300a).

XXIV. जलाधिवासादिप्रतिष्ठान्तविधि *Jalādhivāsādipratiṣṭhāntavidhi* (369 śls.)

"Rules from *Jalādhivāsa*-rites to the end of *Pratiṣṭhā*-ceremonies"

This chapter outlines, with good detail, the various activities from the evening of the first day through the third, and last, day of the usual *pratiṣṭhā*-rites in a temple. On the evening of the first day, the *karmabera*-icon along with the icons of the Lord's consorts will be taken to a tank or river. There in a *maṇḍapa* the first *jalādhivāsa*-soaking rites are attended to, while at the same time the devout also bathe. After *pūjā* is duly celebrated there, a procession forms sometime before daybreak to accompany the icon back to the temple again. There, the icon is put into the *maṇḍapa* and with it the *ācārya* stays, keeping vigil (1-187). The next day, after various minor observances, *dhānyādhivāsa* is done after which, in the evening, the icon and its retinue go once again to the river or tank. There, *jalādhivāsa*-soaking is again done and before dawn the icon is returned once more to the temple, this time taken as far as the area in front of the *garbhagṛha* (188-216). Later that [third] morning *śāntihoma* is done, and after *homas* have been done, the assembled *sādhakas* each take one of the smaller pots and carry these and the various moveable icons into the *garbhagṛha*. After supervising this, the *ācārya*, carrying the *mahākumbha* containing the sanctified waters, ascends by himself to the *vimāna*-tower (217-254). There he performs some liturgies, under cover of a silk cloth, directed to the topmost *kalaśa*-element in the name of Aniruddha, and, having done so, pours some of the sanctified water there as well as sprinkles it down around the *vimāna*-walls which are covered with images of God. Descending, he sprinkles the holy places throughout the temple. Then he once again enters the *garbhagṛha* where he sprinkles water from the various small pots over the main icon, and ending with

the libation from the *mahākumbha*, he sanctifies the icon and installs there the Presence of God. To seal the ceremony, he fills in a small hole in the head of the main icon so that the Presence will not depart through the *brahmarandhra* (255-283). Moving throughout the temple, he stops at each of the holy spots and informs the deities attending there to assume henceforth a watchful stance since God is now resident in the main icon. He also steps at the *balipīṭha*, the *dhavajastambha* and the kitchen, making all things in readiness—even starting the cooking fire with a live coal left from the previous *homas* (284-301).

He returns then to the chief deity in the *garbhagṛha*, there petitions His indulgence for any mistakes committed, and petitions Him to remain there henceforth to receive the devout attentions from him, his family, as well as from the *yajamāna* and from the faithful (302-319). Then he commences the initial *pūjā* to the Lord.

That evening the Lord will be taken in procession, after which He is deposited again in His sanctuary and the temple is closed and locked. If there is only one icon [*ekabera*] the temple remains closed for three days ; if there are several icons [*bahubera*] then next morning *pūjā* must be attended to. When this *pūjā* is done in a *bahubera* temple, or after 3 days in an *ekabera*-temple, the *yajamāna* and the faithful come before God and offer themselves as His perpetual servants (320-362).

The rewards, both spiritual and worldly, for undertaking any or all of the preceding are listed (363-369).

XXV. लक्ष्मीप्रतिष्ठाविधि *Lakṣmīpratiṣṭhāvidhi* (53 śls.)

" Installation of Worship to the Goddess Lakṣmī "

Lakṣmī shrines are of two kinds : subsidiary [*paratantra*] and independent [*svatantra*]. In either case, the (female) attendant deities must be attended to and installed with all sobriety. In either case, also, certain annual festivals are called for by the presence of Lakṣmī and these must be regularly attended to (1-23 ; 39-53). Inserted within these observations is the story of Lakṣmī's birth and marriage to Viṣṇu (24-38).

XXVI. लक्ष्म्युद्वाहोत्सवविधि *Lakṣmyudvāhotsavavidhi* (34½ śls.)

" Regarding the Festival Celebrating Lakṣmī's Marriage Rites "

This chapter turns in more detail to the special annual festival celebrating liturgically the marriage of Lakṣmī to Viṣṇu—giving details for when it is done, and how the icons are to be brought together on a couch for four days (1-33). The benefits of being the *yajamāna*-patron for this festival are also recounted (34-35a).

XXVII. स्नपनभेद *Snapanabheda* (136½ ślS.)

" Different Kinds of Bathing Rituals ".

Śrī asks to know about the different ways in which and occasions for ritually bathing the icon of the Lord—having heard during the preceding chapter mention of bathing rites. The Lord says that in an "*ekabera*" type temple, ritual baths may be done right in the sanctuary, but in a "*bahubera*" type temple, the bathing rites should be done in a larger area—as, for example, in the *prākāras*, and in front of the *gopura*. The size of the area usually depends upon the number of pots to be used. In a *mahābhiṣeka*, at least 108 pots are required. In any case, a special *maṇḍapa*-pavilion should be erected as covering for the pots which are themselves placed on *maṇḍala*-designs made of grains (1-9).

The remainder of the chapter gives certain details about the conduct of *snapana*-rites as they are normally performed in a "*bahubera*" type temple—the contents of the various pots (10-16), the special invitation issued after regular daily *pūjā* is concluded (17-25), the procedure with appropriate *mantras* for the libation of the pots one-by-one (26-134). Afterwards, the acting-*ācārya* is sumptuously rewarded, and an *utsava*-festival is held for the Lord (135-137a). Such baths are done to conclude *pratiṣṭhā*, to precede *utsava*, to mark zodiacal transitions, to accompany *prāyaścittas*, and to satisfy moral longings (137b-132).

XXVIII. प्रबोधनाद्यन्तर्यागविधि *Prabodhanādyantaryāgavidhi* (134½ śls.)

" Rules (for the arcaka) from Getting up through Silent Worship ".

This chapter turns to the daily routine of him who oversees the proper worship of the Lord. After rising in the morning and bathing and attending to his personal and spiritual purification, the *sādhaka* goes to the temple (1-10). The temple-routines are to be done 1, 2, 3, or 6 times a day—the more times the better. Once there, he requests the Lord to arise from his slumber so that he may perform to His pleasure the daily routine. After performing five purificatory steps—"*sthānaśuddhi*," "*pātraśuddhi*," "*bimbaśuddhi*," "*ātmaśuddhi*" and "*bhūtaśuddhi*"—only then may *pūjā* commence. The first three cleansing steps (to 36) are directed to the external objects and surroundings, while the next two are spiritul purifications. "*Ātmaśuddhi* requires the *gurusattama* [*deśika* or *ācārya*] to withdraw into the sanctuary and, sitting at the right of the Lord's icon, to meditate upon the *mantras* like "*aṣṭākṣara*," "*ṣaḍakṣara*," "*dvādaśākṣara*," and so forth, employing the corresponding *nyāsa*-concentrations in order to prepare himself to remain in the Divine Presence for His worship (37-135a).

XXIX. भोगयागादिभोज्यासनान्तविधि *Bhogayāgādibhojyāsanāntavidhi* (184 śls.)

" Rules for the Regular Worship of God up to Food-Offerings "

For *pūjā*-proper, certain instruments and paraphernalia are required and, once procured, these must be cleansed, then placed in the proper position (1-16). Then God is requested to accept the attentions and courtesies that will follow in the liturgical presentations, whereupon the *karmabera*-icon is moved on to the *mantrāsana*-pedestal. Other aspects of the Lord, as well as His attendants, are also requested to accept the forthcoming offerings (17-111). When this is completed, the Lord is to be offered a bath (112-131), decorations (132-154), at the conclusion of which foodstuffs are to be set before the Lord (155-166).

There follows a digest of what is here called "*aṣṭāṅgapūjā*"—comprised of "*hṛdyāga*," "*yogapīṭha-pūjana*", "*snapana*," "*veṣapūjana*," "*bhojyāsana*," "*siddhi-prāśana*," "*nityāgnipūjana*" and "*utsava*" (167-170). The Lord also points out that when there is a question of what to do when a conflict arises between *nitya* and *naimittika* observances, the *naimittika* demands have priority (171-174).

The chapter ends with a *precis* of other routine details for the conclusion of the daily rites of worship—including directions for distributing food to the worship—including directions for distributing food to the attendant deities ending with Viṣvaksena—prior to moving on to do *nityahoma*-rites (175-184).

XXX. नित्यहोमादिसुदर्शनार्चनान्तविधि

Nityahomādisudarśanārcanāntavidhi (224½ śls.)

"Rules (for daily worship) from Daily *Homa*-Rites to the Honouring of Sudarśana".

This chapter continues to dictate the rules of procedure for daily worship by the *arcaka* in the temple, moving from *homa* in the *yāgaśālā* (1-54), to the commencement and execution of *balidāna* (55-78), through the circumambulation of the sanctuary with a rice-filled container which constitutes "*nityotsava*" (79-87)—whereupon a petition is made to the Lord to accept the afore-mentioned attentions and offerings (88-119).

This cycle is repeated (twice, thrice or six times a day—acc. to Ch. XXVIII: beginning), and, at the conclusion of the final *pūjā* each day, the Lord is requested to go to His repose on His *śayanāsana* (120-130), whereupon the *arcaka* closes the temple and returns home.

The *arcaka* himself attends to his own eating and business only after the (morning) rites are over (131).

Lakṣmī is likewise to be honoured in her own right [as Vīralakṣmī], and the directions are given for these rites—both when she is installed in a Viṣṇu temple as a separate but attendant deity and when she is the main deity in a separate temple (132-187). Likewise Sudarśana deserves a separate place in a Viṣṇu temple; he is to be propitiated with liturgical rites upto *bhojyāsana* (188-220).

Lapses in worship require *prāyaścitta*-rites (221-223).

Sāttvika-śāstras are used for worship in temples dedicated to Viṣṇu and Lakṣmī by *dvija-yajamānas*, while *rājasa-śāstras* are used in those constructed by other humans (like *śūdras* and women). When a temple is devoted to the worship of a lesser deity, *tāmasa- śāstras* only guide the worship (224-225a).

XXXI. महोत्सवभेदादिप्रपास्तम्भकल्पान्तविधि

Mahotsavabhedādiprapāstambhakalpāntavidhi (37½ śls.)

" Chapter on the Varieties of Grand Festivals and on the Construction of a Special Pavilion "

Śrī asks to be told about *mahotsava*, having just been informed about *nityotsava* (1-5). Bhagavān classifies *mahotsava* into " *nitya*, " " *naimittika* " and " *kāmya*. " Those which are " *nitya* " have to do with the celebration of star-days of when the images in the temple were cast, or consecrated, when the temple was finished, *etc.* Those which are " *naimittika* " are those which have to do with the contravention of natural disasters, with the renovation of a temple, with the pacification of certain celestial portents, *etc.* Those which are " *kāmya* " have to do with those who become *yajamāna* for a sacrifice on their own birthdays or on other auspicious occasions (6-20). When a *mahotsava* is declared, no one else should attempt a sacramental undertaking lest they interfere with the *mahotsava* (21-23).

The duties of an *ācārya* for the preparation of a *mahotsava* are listed—the preliminaries (24-28), the invocation of the Lord's permission to proceed (29-32), the repair of the various vehicles and carriages to be used in processions and the erection of the first pole for the intended special *maṇḍapa* (33-38a).

XXXII. अनुज्ञादियागशालाकल्पनान्तविधि

Anujñādiyāgaśālākalpanāntavidhi (82 śls.)

" Chapter dealing with the Rites from Seeking Permission to the Erection of the Place of Sacrificial Offerings ".

Nine, six, three or one day before the *mahotsava* is scheduled to commence, " *aṅkurārpaṇa* " must be done (2-68). Once this has been done, the *ācārya* must also attend to the collection of materials needed for *homa*-offerings in the *yāgaśālā* (69-78). These things done, he sees that the icon of Viṣvaksena is taken around the town's streets in order that this commander-in-chief of the Lord's retinue may see that all has been made ready for the coming festive occasion (79-82).

XXXIII. गरुडध्वजप्रतिष्ठाविधि *Garuḍadhvajapratiṣṭhāvidhi* (48½ śls.)

" Rules for the Consecration of the Banner Bearing Garuḍa's Image ".

Another thing an *ācārya* must attend to is the preparation of the festive banner bearing the image of Garuḍa. The picture (8-18) is to be painted in five colors, then, after a procession (19-21), it is taken to a *maṇḍapa* where it is afforded a special *pratiṣṭhā*-rite including a *nayanonmīlana*-step for Garuḍa; other attentions are given to the snake-ornaments (22-49a).

XXXIV. स्तम्भकल्पनादिध्वजारोहणान्तविधि

Stambhakalpanādidhvajārohaṇāntavidhi (87 śls.)

"The Rules for the Observances starting from Preparing the Flagstaff to Hoisting the Flag".

The flag pole is to be fashioned of wood, with certain ornamental motifs being optional (1-20). Then a pit is dug, gems placed in it, and the flag pole erected (21-24). The *ācārya* then dones a *rakṣāsūtra* on his wrist, symbolizing his willingness to undertake the immanent ceremonies, and he enters the *garbhagṛha*. There he transfers the power of the Lord's Presence to the *utsavabera*-icon, and then he brings the *utsavabera* (= the Lord's Presence) out to the *maṇḍapa* (25-56). After certain rites, the flag is then hoisted on the standing pole in the Presence of God (57-82). This done, the *ācārya* addresses the *utsavabera* and requests that he may now invite *bhaktas* to come to the temple for the *mahotsava* (83-87).

XXXV. कुम्भस्थापनादिदेवताह्वानान्तविधि

Kumbhasthāpanādidevatāhvānāntavidhi (156 śls.)

"Rules for Rites from Consecration of the Pot to Invocation of the Gods"

The *ācārya*, having seen to the flag-hoisting ceremonies, goes to the *yāgaśālā* and prepares to perform sacrificial service in the Presence of the Lord in the *utsavabera*-form. This done, the morning activites are over (1-24) until evening. At that time, the *utsavabera*-icon is again brought out, placed in a special *maṇḍapa* beside a *kālacakramaṇḍalu*-design on which has been placed a *maḍḍuka*-drum. This instrument is sanctified, whereupon the *ācārya* beats it to the accompaniment of invocational stanzas addressed to all the gods to come to *mahotsava* (25-71).

Once this is finished, the gods who have "come" are given *bali*-offerings in the streets of the village (72-152). Once the drum has been sounded, no citizen should leave the village till the completion of the *mahotsava* (153-156).

XXXVI. उत्सवविधिभ्रमणलक्षणविधि

Utsavavidhibhramaṇalakṣaṇavidhi (78½ śls.)

"The Method of Taking the Idol in Procession during the Grand Festival"

During *mahotsava*, *bali*-offerings are to be made twice daily. The specific places where these offerings are made on the different days are given (1-16).

As part of these *bali*-offerings each day the *utsavabera*-icon is to be taken out into the village in procession on a special vehicle (17-19). On the first day the procession forms and the icon of the Lord is taken forth both in the morning (20-52) and in the evening. The same routine is followed throughout the *mahotsava* period, each procession taking place on a different vehicle if possible. After His return to the temple each day, the Lord's icon is ministered to by a *devadāsī* (57-65) and then bathed and put to rest (66-79a).

XXXVII. उत्सवहोमाद्यवभृथान्तविधि

Utsavahomādyavabhṛthāntavidhi (140 ślš.)

" From *Homa*-Offerings to *Avabhṛthasnāna* Rites in the Festival Cycle "

The *ācārya*'s duties, from the second day of the *mahotsava* onward, are quite routine: he gets up, attends to normal temple duties, and does the special *homa* daily (1-25). Further, routine things must be done also each time before the Lord is put on His vehicle for riding about (26-47). On the sixth day morning, the Lord is taken to pleasure garden, bathed in scented waters with all his decorations on, in a huge caldron, after which *pūjā* is performed and the left-over food-offerings are distributed to the faithful (49-63). That evening He is taken about on an elephant-shaped *vāhana* (64).

On the seventh day morning there is no procession nor is there *bali*-offering made. Instead the icons of the Lord and His consorts are taken to a special pavilion where powders are prepared and later smeared on the icons as a " *cūrṇābhiṣeka*, " after which (in the evening) the evening procession is made through the village (65-84).

On the eighth day, the procedures of the normal *mahotsava* days are followed, but on the ninth day come the *rathotsava* festivities with various special observances required then (85-121). After this is finished, the *ācārya* goes to the sanctuary and emerges again with the *tīrthamūrti*-icon which he takes along with the richly apparalled *utsavabera*-icon to a bathing ghat. There he carries the *tīrthamūrti*-icon on his shoulders into the water, submerges three times while the faithful simultaneously do the same, whereupon he returns the two icons to the temple. Once returned the *tīrthamūrti*-icon is returned to its former place, while the *utsavabera*-icon is placed near the *yāgaśālā* (122-140). Certain concessions are made when no *tīrthamūrti*-icon exists (139).

XXXVIII. उत्सवप्रायश्चित्तादिशैत्योत्सवान्तविधि

Utsavaprāyaścittādiśaityotsavāntavidhi (111 ślš.)

" The Rules for the Expiation of Mistakes made in the Grand Festival cycle up to the *Śaityotsava* Celebrations "

On the tenth day the *ācārya* prepares for *puṣpayāga* (5-28), after which he does "*dvādaśārcana*" and, when it seems the Lord has been satisfied, the Lord is taken in procession through the village streets and brought back to the *balipīṭha* (29-39). There, the *ācārya* petitions the Lord to permit especially assembled gods and men to return to their homes (40-60). Then the *ācārya* takes the *utsavabera*-icon to the *yāgaśālā*, where he gets out the *aṅkurārpaṇa*-germinations, worships them, releases the *devatās* formerly invoked there, and dismantles these sprouting trays (61-66). Then he goes around making *bali*-offerings (67-74), takes down the flag and takes it and the *utsavabera*-icon and the big pot from the *yāgaśālā* into the sanctuary. Then, he offers flowers over the head of the main icon, and with sprinklings of water from the big pot, he once again transfers the Divine Power and Presence back into the main icon (75-85). Then he petitions the Lord's forbearance and forgiveness for any shortcomings in the *mahotsava* (86-97).

On the next day morning the *ācārya* is rewarded by the *yajamāna*, being given certain remnants left over from the *mahotsava*—including food-stuffs, flag, flag-pole, *etc.* The *yajamāna* is accompanied home after this with some *éclat* (98-101).

On that evening the procession-idol will be taken either to a pleasure garden or to a special *maṇḍapa* where it is cool, and there it will be entertained and fed—in order that He might rest after the long *mahotsava*-period. This festival—known as "*śaityotsava*"—may last for several days if so desired, as the procedure is much like that done during *vasantotsava* (102-111).

XXXIX. वसन्तोत्सवादिविशाखान्तविधि

Vasantotsavādiviśākhāntavidhī (52½ śls.)

"Rules for *Vasantotsava* and *Viśākhotsava*"

Śrī asks about how and when to perform *vasantotsava*-celebrations. She is told that this cycle of worship should be done either in spring or in summer during the bright half of the month. No flag-hoisting is required for this, although *aṅkurārpaṇa*, *homa*, *bali*-offerings and *rakṣābandhana*, *etc.* are all required. In this the icon will be taken to a garden and there afforded various refreshments and entertainments, solely to please Him (1-30).

During *Viśākha*-month on full moon day, the *utsavabera*-icon will be taken to a special *maṇḍapa*, where 25 small pots are used to perform an *abhiṣeka*. Then all sorts of seasonal flowers are used to ornament the Lord, and this festooning will be followed by entertainments, distribution of food-stuffs, *etc.* He who sees to the performance of this *utsava* will be blessed with a rich yield in his fields (31-51).

Should the dates of these two ceremonies coincide, both festivals are to be observed (52-53a).

XL. प्लवोत्सवविधि *Plavotsavavidhi* (46 śls.)

" Rules for the Floating Festival "

This will be done either in the autumnal or in the summer season, but in the bright part of the month. *Dhvajārohaṇa*-ceremonies at this *utsava* are optional, but *rakṣābandha* must be done. On the first day, the icon is taken to a *maṇḍapa* especially built on the bank of the body of the water where the floating will take place. He is taken back to the temple that night in procession. He is brought back to the water the next day, mounted on the float—which is described (26-27)—and taken for a row around the tank three or five times. The icon is then installed in the central *maṇḍapa* of the tank; there it stays until evening when it is borne back to the bank accompanied by lights and *éclat*. He is then returned to the sanctuary (1-43). Afterwards, the *ācārya* will petition forgiveness for any sins of omission or commission just done in the floating festival, lest these offend the Lord (44-46).

XLI. ज्येष्ठाभिषेकाद्युत्थानोत्सवान्तविधि

Jyeṣṭhābhiṣekādyutthānotsavāntavidhi (52½ śls.)

" The Rules for *Jyeṣṭhābhiṣeka* to the Conclusion of Waking up Liturgies "

Bhagavān says that on the full moon day of *Jyeṣṭha* month the idol is to be stripped of its ornamental plates and ritually bathed with 81 pots of water (1-14). On the twelfth day of the bright fortnight of *āṣāḍha*-month, a small icon of the Lord [or a *kūrca*-proxy] is placed in a special *maṇḍapa* on a special couch, and kept there for four months until the 11th day of the bright fortnight of *Kārttika*-month, when the Lord is roused from His slumber (15-36). At that time, the *ācārya* approaches God and requests Him for the benefit of the world to wake up. While regular worship has not been interrupted, elaborate special functions which have been suspended during the 4-month period may once again be resumed (37-53a).

XLII. कृष्णोत्सवादिशिक्योत्सवान्तविधि *Kṛṣṇotsavādiśikyotsavāntavidhi* (77 śls.)

" Rules for the *Kṛṣṇotsava* up to the Festival of the Suspended Pot "

Bhagavān says that Kṛṣṇa's birth is to be commemorated in *Śravaṇa*-month on the 8th night of the dark fortnight (2-6). Certain options for determining the date of the festival (69-77) are given. A small icon of Kṛṣṇa is to be charged with the power of deity, and it is conducted to a *yāga-maṇḍapa*, where it is bathed, fed, honored, *etc.* (7-52). The next afternoon the Kṛṣṇa icon is again charged with divine power, and taken to a *maṇḍapa* placed at an

intersection of the village where many people will vie for the opportunity to break a pot with butter suspended on a moveable rope (53-68).

XLIII. गङ्गोत्पत्त्युत्सवादिपवित्रोत्सवान्तविधि

Gaṅgotpattyutsavādipavitrotsavāntavidhi (131½ śls.)

" Rules for the Birth Commemoration of Gaṅgā and for *Pavitrotsava* "

Annually, on the 18th day of *Kaṭaka* [*āṣāḍha*]-month, the *utsavabera*-icon is taken to a river-bank where special *pūjā* is done to it. Nine pots of water—into which *Gaṅgā* has been invoked in the central pot—are sanctified and sprinkled over the heads of the people (1-22).

In the same month, at times which are here prescribed and given as options, the two-day [see *śl.* 104a] ceremony of expiation known as " *pavitrotsava* " is to be done to atone for lapses and mistakes in *pūjā* during the preceding year (23-29). The preliminary preparations of the *pavitras* (30-44), the construction of the special *maṇḍapa* (45-50), the other ceremonies (51-120), including an *avabhṛtasnāna* rite at a nearby river—these are described. The prayer asking forgiveness is done back at the temple (121-131a), whereupon the *pavitras* are distributed to all devotees present (131b-132a).

XLIV. विजयोत्सवादिनरकचतुर्दश्युत्सवान्तविधि

Vijayotsavādinarakacaturdaśyutsavāntavidhi (47½ śls)

" The Rules for Observing the *Vijayotsava* and the *Narakacaturdaśyutsava* "

Śrī observes that all the festivals so far enumerated are well and good for *gṛhasthas* and for *yogins*, but she wants to know how God makes it possible for *vānaprasthas* to see Him (1-2). Bhagavān says that it is precisely why on the 10th day of bright fortnight of *Nabhasya* [*bhādrapada*]-month the so-called " *mṛgayāyātrotsava* " is scheduled. For this, the *utsavabera*-icon is mounted on a horse and taken to the nearby forest with great *éclat*. There, while the Lord is placed in the shade of a *śamī*-tree, the *ācārya* takes the Lord's bow and shoots arrows in all directions (3-16). After a special *pūjā* there, *vānaprasthas* will be allowed to have a glimpse of God and they will also receive some of the plentiful foodstuffs brought from temple and offered as *prasāda* (17-19a). The icon is taken back to the temple after this (19b-23).

Early in the morning of the 14th day of the dark fortnight of *Āśvayuja*-month [Oct.-Nov.], the *snānamūrti*-icon of the Lord will be given an oil bath, the remnants from which will be distributed as *prasāda* to the faithful. This is to be used only on their heads. Later on that day, the *ācārya* receives a new [costly ? donated ?] cloth which is then ceremoniously put to cover the Lord—and this is the central act of the festival (24-48a).

XLV. दीपोत्सव *Dīpotsava* (56 ślś.)

" The festival of Lamps "

The story of the wicked king Bali who was overcome by Viṣṇu as Trivikrama is told (1-10) as rationale for the performance of the annual *dīpotsava*—which is observed on the full moon of *Kārtika*-month. The paraphernalia needed for this festival are discussed (11-27), and the procedure is then outlined (28-56)—the distinctive feature here being to construct a small hut around a huge standing pole which has been erected in front of the temple and upon which a light has been placed; the hut is ignited, burns down around the pole, whereupon the pole itself is chopped down.

XLVI. डोलोत्सव *Ḍolotsava* (44½ ślś.)

" The Swing Festival "

In the months between *Āśvayuja* through *Māgha* [Oct.-Nov. through Feb.-March], a 3, 5, or 7 day festival called *ḍolotsava* may be celebrated on certain evenings. How to construct the swing for this is given (10-12). The main features of this celebration is each day to take the *utsavabera*-icon to the *maṇḍapa* where the swing is kept, there to offer it *pūjā* and, in the evening, a swing-ride (15-43). The reward for supporting this festival is to be released from birth-and-death (44-45a).

XLVII. धनुर्मासपूजादिमोक्षोत्सवान्तविधि

Dhanurmāsapūjādimokṣotsavāntavidhi (82½ ślś.)

" Rules for *Dhanurmāsa* and *Mokṣotsava* Celebrations ".

Throughout the month of December-January [*Dhanurmāsa*], early each morning special *pūjās* are to be undertaken (1-6). In the same month, starting from the first day of the bright fortnight, in two sessions of eleven days each, services are held during which all the scriptures are studied. Directions for and explanations of this cycle, called *adhyayanotsava*, are given (7-42). As part of this, on the 11th day, a special door is open leading out of the *ardhamaṇḍapa* through which the Lord and His devotees ritually pass—this celebration called " *mokṣotsava* " (43-83a).

XLVIII. प्रणयकलहोत्सवादिपञ्चपर्वान्तविधि

Praṇayakalahotsavādipañcaparvāntavidhi (68 ślś.)

" Rules for the Festival of the Quarrel, and Others, up to Monthly Birth Commemorations ".

In the summer months [*Makara*-month to *Mīna*-month], to commemorate the argument that ensues after Viṣṇu abruptly left Lakṣmī to save a *bhakta*-devotee, a festival called *kalahotsava* is held in which the Lord is " locked out "

of the temple after a procession. The *arcaka* acts as intermediary between the waiting Lord and the thrice adamant Lakṣmī (1-36).

In addition devotees should celebrate the birthdays of various incarnations of God, especially the ten *avatāras*—Rāma, Varāha, Nṛsimha, Balarāma, Kūrma, Kalkin, Vāmana, Paraśurāma, Matsya and Vāsudeva [Kṛṣṇa]—each at its particular time (37-58).

In any given month, certain days are set apart to afford the Lord a procession—usually five but sometimes six times a month, all dependent upon certain calendric or lunar considerations (59-68).

XLIX. कल्हारोत्सवादिशुक्रवारोत्सवान्तविधि

Kalhārotsavādiśukravārotsavāntavidhi (65 ślṣ.)

" Rules for *Kalhārotsava* for the Lord and the Friday-Festval for Lakṣmī "

When there appears a pressing need for relief—as from enemy attack, famine, *etc.*—then a special rite called *kalhārotsava* may be done in *Caitra*- or *Vaiśākha*-months or during other months. The main hallmark of this festival is the removal and replacement of about a foot of earth on all the main streets of the village prior to the Lord's procession through them back to the temple from the river (1-41a). In the month of *Kanyā*, from the first to the ninth day of the bright fortnight, Lakṣmī is honored with procession, *etc.*, culminating in a special *pūjā* on the ninth evening. This is to be done in addition to the regular honor afforded her in the temple every Friday night (47b-65).

L. प्रायश्चित्तविधि *Prāyaścittavidhi* (482½ ślṣ.)

" Concerning Penitential Undertakings "

Lakṣmī asks what can be done to make lapses acceptable, and how to expiate for defilements, *etc.* (1-4). The Lord then begins by listing the various times, places and conditions wherein sins may be committed which may be expiated—from plowing, construction, up through *pratiṣṭhā*—suggesting *prāyaścitta* measures appropriate (5-87). Moving on, he describes those *prāyaścittas* suitable for defilements or lapses in the established worship in temples (88-150), for defilements connected with death of various living creatures under different circumstances and in different places (151-250), for mistakes or faults in *utsava* observances and the preparations thereto *etc.* (251-382). All the instances cited for *prāyaścitta* require *samprokṣaṇa*, and how to do this is given (383-480). An *ācārya* who really cares—if he is a *brahmacārin* and can find the time to do it—may " insure " his temple against such *prāyaścitta*-demanding faults by chanting daily 10,000 times his own *mantra* (481-483a).

LI. वर्णचक्रविधि *Varṇacakravidhi* (74 śls.)

"Rules concerning the Preparation and Uses of the Mnemonic Device known as *varṇacakra*"

Śrī asks to be instructed on how to use the *varṇacakra*-device for composing *mantras*. The Lord says that whoever masters the use of this device becomes one with Me [*matsvarūpa*]. Turning to the *varṇa*-letters in the wheel-design, He states that the letters have their origin in *śabdabrahman* but now—just as the *vyūhas* themselves have done, and indeed partly due to the influence exerted by these *vyūhas*—they have become manifest (1-30). Śrī asks about the particular potencies and powers [*saṁjñā/deva/śakti*] of each letter, and Bhagavān in His answer treats one-by-one the letters of the alphabet "a" to "kṣa" (31-74).

LII. मन्त्रोद्धारविधि *Mantroddhāravidhi* (103 śls.)

"Rules for Composing the *Mantras*"

Mantras may be analysed into four parts—*bīja, piṇḍa, saṁjñā*, and *pada* (1-8). Śrī asks to know the distinction between the actual [*kṣetra*] *mantra* and the potency and power that is presumably invoked by it [*kṣetrajñabhava*] and whereby one comes to know about such things. The Lord replies first in terms of explaining the elements of *bīja, piṇḍa, saṁjñā*, and *pada*—the elements which constitute the actual *mantra* as it is recited (9-22). Then he moves on to say that initiation into the understanding of both the *mantra* as it sounds and the *mantra* as it acts is given only through instruction by a qualified *ācārya* and under certain prescribed conditions (23-29). Under such conditions, the *ācārya* draws two designs—a disk-motif and a lotus-motif, each containing letters in specific places—and the particular *mantra* for that aspirant is selected according to his *nakṣatra*-day in relation to the *nakṣatras* assigned to the letters in the designs, *etc.* (30-72).

As for the *mantras*, their efficiency and potency are great, and there is a different "prayogic" effect that may be gained from different *mantras*. But such effects are gained only by him who "masters" the *mantra* by means of *japa, etc.* The bulk of the chapter gives the general directions for the practices to be undertaken by one who does *japa* and *homa* as an initiating step toward the eventual mastery of their *mantra* [73-93—it should be pointed out that the "*mūla*"-*mantra* which leads to salvation is assumed to be mastered by all ; see Ch. LIII, below].

The closing lines list good (94-100) and bad (101-103) dreams that may be interpreted as omens by the aspirant during this initiating period as he does the *homa*.

LIII. मन्त्रजपादिविषयविधि *Mantrajapādiviṣayavidhi* (201½ śls.)

" Rules for Repetition of *Mantras* and Other Matters "

After completing the *homa*-portion of this first initiating sequence into the *mantra*, the aspirant will attend to the feeding of brahmins and to certain liturgical cycles (1-7). As for *japa*-repetitions these are to be done with comprehension of their meaning and toward this end the " *dvādaśākṣara* "-*mantra* is explained (14-19) as well as the " *aṣṭākṣara* "-*mantra* (20-24), and some others (25-55). Particularly, if one becomes proficient in the 8-syllable " *mantrarāja* "-*mantra* to Nārāyaṇa, he may achieve certain specific ends by altering his *homa*-libations or the number of the repetitions done (56-178)—including getting a girl, becoming impervious to snake-bites, walking on water, *etc.* Similarly, the " *Rāma* "-*mantra* may also be employed for specific " prayogic " ends (179-202a).

LIV. भरन्यासादिमुद्रालक्षणार्चनान्तविधि

Bharanyāsādimudrālakṣaṇārcanāntavidhi (157½ śls.)

" Rules for Surrender of One's burden, and the Features of *Mudrā*-Gestures and Worship "

Śrī asks if there is not a less complicated way by which people may come close to God. The Lord says that He gives to those whom it pleases Him to rescue the ability to persevere in good practices, just as He gives to some bad ways. But whoever comes to Him for refuge—even though he has moved along the wrong path hitherto—by seeking the intercession of Śrī, that man will be saved (1-18a). As for *śaraṇāgati*, there are six varieties : " *ānukūlyasaṁkalpa*," " *prātikūlyavarjana*, " " *rakṣiṣyatīti viśvāsaḥ*, " " *goptṛtvavaraṇa*, " "*ātmanikṣepa*" and " *kārpaṇya* " (18b-61).

During the performance of *arcana*-worship to the Lord, one should display *mudrā*-gestures to the Lord in order to drive away evil spirits and to please God. He names and describes some 7 *nyāsa*-positions as well as some 13 *mudrā*-gestures (62-117).

Then he tells what flowers are acceptable to the Lord at different times of the day (118-134).

[Ekata speaks:] What he has narrated is to be called " *Śrīpraśna-saṁhitā* " because it contains a collection of Śrī's questions to the Lord (135-143). This is a secret message to be shared only with those who qualify because of their interest, *etc.* He says (149) that those who are born in your [the sages?] families are able to worship the Lord properly; all others—including *dīkṣitas*—are able only to offer second-rate sacrifice to the Lord. The terms " *parārtha* " and " *svārtha* " are explained (150-155)—both are like light [*dīpa*], one like

Sūrya and the other like a lamp in the house (156). Having said this, Ekata achieved *mokṣa* (157-158a).

CRITICAL NOTES—

The work in hand is not to be confused with another, later work called *Pāñcapraśna-saṃhitā*.

The published edition in *grantha* characters, following a recension popular in Kumbakkonam, may be carefully compared with other versions from other places. One of the other versions is found in MD. 5319 (*grantha*/paper) which has been used for the recent Devanāgarī edn. Others are reported at Śrīraṅgam in the private collection of N. Rangaraja Bhattar; and at Tirumuhur in the private collection of V. Ramaswamy Bhattar (*grantha*/leaf). Other manuscripts of this popular manual may be found in other places.

विष्णुसंहिता

[Index Code: VSNU]

VIṢṆU-SAṂHITĀ

RARE:

Viṣṇu-saṃhitā, edited by Mahāmahopādhyāya T. Ganapati Sastri, Trivandrum, Trivandrum Sanskrit Series, No. 85, 1925. [*Devanāgarī* script].

Introductory Remarks—

A number of Pāñcarātra and other Vaiṣṇava sectarian works bear the element " Viṣṇu " as part of their titles. The Pāñcarātra canonical lists alone yield the following—two (or three) *Viṣṇu-saṃhitās*, a *Viṣṇu Tantra*, as well as *Viṣṇutattva*, *Viṣṇutilaka* (*q.v.*), *Viṣṇupūrvaka*, *Viṣṇuyoga*, *Viṣṇurahasya*, *Viṣṇuvaibhavika*, *Viṣṇusadbhāva*, *Viṣṇusaṁbhava*, *Viṣṇusāra* and *Viṣṇusiddhānta*; further, commentators refer to or quote from works supposedly having Pāñcarātra authority bearing the titles *Viṣṇuyāmala* (Utpala) and *Viṣṇumahodadhi* (Pillai Lokācārya). All these various titles should be differentiated carefully by the cautious scholar.

We are concerned here with a work of 30 medium-length chapters, comprising somewhat over 2600 *ślokas*, and published under the title " *Viṣṇu-saṃhitā*. " It is a work in which the framework narrative is a dialogue between Aupagāyana and a " *siddha* " named Sumati. It is particularly to be distinguished from an unpublished Pāñcarātra document called " *Viṣṇu Tantra* "*— a work of some 25 or more surviving chapters, containing in the second chapter a canonical list of 154 titles. The work that concerns us, the " *Viṣṇu-saṃhitā*, " is presumably the one named as canonical in the following lists only: *Pādma* (96/108), *Mārkaṇḍeya* (34/91) and in *Viṣṇu Tantra* (15 as " *Viṣṇunāma*, " and/or 56 as " *Sadāviṣṇu* "/154). None of the writers of classical Śrī-vaiṣṇava works appears to have quoted from it, although extracts from it are found in several secondary Pāñcarātra collections (for examples, *Utsavasaṁgraha*, MT. 3286, quotes Ch. 20, and *Pāñcarātrāgama*, MT. 3257, quotes Ch. 29). There are

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* Adyar *ms*. 8.I.18 (D. Nag./paper) inc. ; O. I. Baroda *ms*. No. 7960 (Grantha/leaf), 2500 gr., injured ; S. Iyengar Library, Śrīraṅgam (Grantha/paper)—all similar to one another. Identical in chs. 1-18 but differing entirely in chs. 19-25, with fragments also from chs. 44 and 65, is a manuscript of " *Visnu Tantra* " owned by R. Krishnaswamy Iyengar of Śrīraṅgam (Grantha/paper) : In all of these the framework narrative is a conversation in which Vedavyāsa tells Śaunaka what Gautama asked Vasiṣṭha; Vasiṣṭha then tells what instructions Brahmā received from Viṣṇu. The name " *Viṣṇu Tantra* " is found in the following canonical lists : *Pādma* (29/108), *Viṣṇu Tantra* (1/154) and in *Maheśvara Tantra* (3/25).

commentaries written on it: by Nārāyaṇa (MT. 4424), by Nāgasvāmin (MT. 4496 =O.I. Baroda *ms.* No. 6643), as well as one or two more (?) in other libraries (Tirupati, and S. Iyengar Library in Śrīraṅgam). The "Preface" to the printed version of "*Viṣṇu-saṃhitā*" states that it "...is the source of *Tantrasamuccaya* and other later treatises on Tantra."

Generally speaking the work at hand is encyclopaedic in scope and comprehensive in treatment—that is, it treats all the major topics found in typical *saṃhitās* and, further, brings together several traditions within one, unified context. By way of expansion on the foregoing, it may be noted that there is both a certain artificiality about the composition and an economy about some of the rules, to wit, in the first instance we find in Ch. 2 an attempt to synthesize into one comprehensive and cohesive treatment all kinds of pentads; and in Ch. 3 we see a striking conceit in describing the Lord variously by using the numbers "one" through "twelve." As for the economy in regard to practical measures, the treatment here of *Brahmotsava* (Chs. 20, 21) compresses and telescopes into one 9-day period—as is in fact practised in current Pāñcarātra circles—several important functions described as separate events in other *saṃhitās*. Such general observations in regard to its *synthetic* nature are what lead us to place this among the "later" works of the *Pāñcarātrāgama* rather than among the "earlier" texts.

In the first chapter we find mention (I: 24, 28) of a twelve-chapter "*Īśvara-saṃhitā*;" also (I: 24, 29) a 32-chapter "*Brahma-saṃhitā*" is referred to; further, mention is made (I: 24, 34) of a 4-pāda "*Viṣṇu-saṃhitā*" of 108 chapters. Indeed, the text says of itself that it is a commentary on that larger work.

In this last regard it is possible to analyze the gross contents of the present "*Viṣṇu-saṃhitā*" into the four conventional categories: after the stereotyped opening chapters (1-2) we have concerns that normally are found in a "*jñāna-pāda*" (Chs. 3-4, perhaps also 23); then we come upon a section (Chs. 5-11, 29* and 30) concerning itself with *mantras, mudrās, maṇḍalas* and the directions for *dīkṣā* normally found in a "*yoga-pāda*;" then comes the section (Chs. 12-19) reflecting "*kriyā-pāda*" concerns and dealing with *prāsāda, pratimā* and *pratiṣṭhā*; finally (Chs. 20-22, 24-28) we find the "*caryā-pāda*" concerns represented in the treatment of *utsava, prāyaścitta* and *ācāra*. Such a four-fold division, when strictly adhered to, belongs to the middle-period compositions; this reflection of the four-*pāda* presentation would also, perhaps, indicate a "later" rather than an "earlier" date.

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* Chapter XXIX may be a later addition to the work. See footnote, *infra*.

In regard to its thought, Das Gupta (*H.I.P.*, III : 23f. and 31f.) says that this work is strongly influenced by Sāṁkhyan philosophy and that some of these tenets are held contrary to conventional Śrī-vaiṣṇava thought. Another matter to be noted is the tone found in Chs. 3 and 23—reminiscent of "older" works—stressing that despite His apparent diversity yet God is essentially One.

DESCRIPTION OF CONTENTS

I. तन्त्रोद्देश *Tantroddeśa* (52 śls.)

" Synopsis of the Subject-Matter of the Text "

The scene is the peak of Śriśaila [=Tirupati mountain] where a *siddha*-saint named Sumati—a man of great learning in tantras who now lives in seclusion there having " returned " recently from Viṣṇuloka—is seated. He is paid a visit by Aupagāyana (1-10). The *siddha*-saint (henceforth called Siddha) is asked by the visitor about the *mantra*-formula he learned from his own teacher Raibhya, and what good effects it has had. Siddha's elaborate answer (13-19) is to trace out how, by its power, he attained a vision of Viṣṇu (18-20). In this divine encounter with the Lord, he reports he was told to read and otherwise to prepare himself for a proper initiation. This he did. In the course of his preparation, he mentions (24-35a) that he read an " *Īśvara Saṃhitā* " of 12 chapters which was taught to him by Śiva and instructed him in *Viṣṇu-pūjā* without " *bīja-mantra*, a " *Brahma Saṃhitā* " of 32 chapters which was taught to him by Brahmā and instructed him in worship either accompained by or without " *bīja-mantra*, and a " *Viṣṇu Saṃhitā* " of 108 chapters divided into four *pādas* taught to him by Viṣṇu and instructing him in the " *bīja* "-*mantra* and its uses in worship.* Having prepared himself by such reading he was later taken to Viṣṇuloka where Viṣṇu commented upon the former instruction in the form of a 30-chapter work—which is the present work (35b-50). This 30-chapter version contains, further, all the secrets of salvation; further, coming from Viṣṇu Himself, it is of utmost authority (51-52).

II. तन्त्रव्याख्या *Tantravyākhyā* (53½ śls.)

" Definition of the Tantric Teaching "

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* The reference to the " *Īśvara-saṃhitā* " is not to be taken to refer to the printed text by that name (*q.v.*)—a work of 25 chapters; nor is it clear whether or not it refers to the " *Īśvara-saṃhitā* " that survives in manuscript (q. v.)—a conversation in chapters between Īśvara (=Śiva) and Pārvatī. It may or may not refer to a *third* work by that name. The " *Brahma-saṃhitā* " may perhaps refer to " *Bṛhad-brahma-saṃhitā* " (q. v.), although the published volume contains 40 chapters divided into four sections; it can scarcely be described as a document relating to *Viṣṇu-pūjā* with any accuracy. As for the " *Viṣṇu-saṃhitā* " described, no known extant work fits this description.

This chapter concerns itself with a clarification of certain ideas and terms, *viz.*, who is the justified aspirant and what knowledge he should possess (1-11a), the nature of *tantra*-knowledge and its *vaidika* authority (11b-19), the varieties of tantric traditions and where Pāñcarātra works fit into this scheme (20-25), how the Pāñcarātra believers' extremist groups [*pāramārthikas*] differ among themselves—*e.g.*, Vaikhānasa, Sāttvata, Śikhin, Ekāntin, Mūlaka—and how each of these so-called groups is to be understood and how each is interrelated to the other four (26-35), how one can find within each of the foregoing groups five other divisions (into *bhaktas*, *bhagavadbhaktas*, *dāsas*, *pārṣadas* and *bhāgavatas* each is defined—36-39), how the people who undergo "*dīkṣā*"-initiation are to be distinguished [*samayin*, *putraka*, *sādhaka*, *deśika* and *guru*—40-49a].* Toward the end "*Pāñcarātra*" is defined: the 5 *bhūta*-elements, being the objects of the 5 sense-organs, are those things which are considered to be "*rātri*," and these 5 "darknesses" lead men to ignorance from which only the present (Pāñcarātra) *āgama* rescues them (49b-51a). Then follows an eulogy of the *Pāñcarātrāgama* (52-54a).

III. विष्णुवैभव *Viṣṇuvaibhava* (89 ślś.)

"The All-Pervasive Greatness of Viṣṇu"

This chapter turns to matters relating how God, through His power of *māyā*, pervades all the world. He is intimately involved in the world as its one Lord; as (the two) *Prakṛti* and *Puruṣa*; as the three *guṇas*; as the four *Vyūhas* and *Vedas* and *Yugas*; as the five elements; as the six senses; *etc.* The relationships continue by increments of one, up to how He is seen as the sixteen directions (1-14). Indeed, the whole world shows forth His Presence as Viśvarūpa (15).

Also, His Body is composed of various "*aṅga*"-limbs—the sun and the moon are His eyes, the forests are His hair, the stars and planets His teeth, the wind His breath, the clouds His eyebrows, the demigods His stomach, the ghosts His legs, *etc.* (16-34).

Further, He is the source of the three classes, as well as the source of knowledge, the source of all other gods, *etc.* None other than He is the supporter [*ādhāra*] and the supported [*ādheya*] of the whole world—whether in His *para*, *sūkṣma* or *sthūla* form (35-47a). More powers and forms are attributed to His source (47b-54), whereupon His various Names are etymologically explained (55-66).

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* The chapter seems concerned to work in pentads—5 main topics are taken up, each with internal varieties of 5: the 5 *pramāṇas*, the 5 *āgamas*, the 5 *Pāñcarātra* groups, the 5 kinds of devotees and the 5 *dīkṣita*-initiates.

Then it is explained that He carried on the work of the universe by means of His three *śakti*-powers of "*icchā,*" "*jñāna*" and "*kriyā*"—each of which controls several activities and takes many forms but yet is really the One Power behind all things (67-89). [Throughout the chapter some striking and apt metaphors are employed to underline the unity of God despite His multiple forms.].

IV. क्षेत्रक्षेत्रज्ञनिर्णय *Kṣetrakṣetrajñanirṇaya* (62½ śls.)

"Discussion of Interaction of '*kṣetra*' and '*kṣetrajña*'"

[This is a chapter that reveals both the extent to which Pāñcarātra thought follows Kāpila-type Sāṁkhya philosophy and also the points at which it diverges from the latter.] Although the opening *ślokas* promise an all-inclusive discussion, the chapter is largely concerned with the interaction of "*kṣetra*" (= *prakṛti*) and "*kṣetrajña*" (= *Īśvara*), and how the various elements in the mundane order are formed by this dynamic interaction. The evolution of the twenty-four *tattvas* are briefly noted (1-25—the language used so far employs a slightly different vocabulary from what is usually found in straight-forward discussions of Sāṁkhya philosophy, although the main thrust is in the same direction). A middle section of the chapter (26-41) seeks to demonstrate—employing in the course of the discussion a somewhat more sectarian vocabulary why the Lord, Who is the Source, the Controller and the Pervader of all things because of His five Powers (*pañcaśakti,* 31; *cit-śakti,* 27), is to be worshipped. The concluding portion (42-63a) attempts to point out how the Lord may be worshipped in different forms in order that different gains may be realized.

V. मन्त्रोद्धार *Mantroddhāra* (79 ślś.)

"On the Composition of *Mantras*"

The opening *ślokas* describe how to go about making the "*mātṛkā*"-design used for composing *mantras.* To each part of the design is assigned a letter which in turn refers to a particular deity. When the design is completely assigned thus, Sarasvatī is worshipped (1-12a). This done, one may commence, by the usual way, to select letters from the design to compose different *mantras.* Detailed instuctions are given step-by-step for making several *mantras* and their variants: "*ṣaḍakṣara*" (12b-25), "*mūla*" or "*aṣṭākṣara*" (26-44), "*dvādaś-ākṣara*" (45-49) *mantras* are here treated. Then these three *mantras* are discussed again, with instructions for altering them so that they may be addressed to different deities for purposes of worship, indeed even for other more mundane, "prayogic" purposes (50-79).

VI. स्नानाचमनपूजाविधि *snānācamanapūjāvidhi* (79½ śls.)

"Rules for Daily Rites of Bathing, Sipping and Worship"

In order to be successful in his overall endeavors, the *sādhaka*-aspirant should be careful to do certain things. His daily bath at a lake or river or tank should be done according to certain rules, and in the course of this bathing the ritual *ācamana*-sipping of water should also be done. At the finish of the bath, the *sādhaka* should undertake some yogic breathing exercises (1-10). As for the *ācamana*-sipping, this is treated in some detail (11-21), giving the steps of the ritual "*aṅga-nyāsas*" that are to accompany it. Once back home, the man goes to the *yāgasthāna*-room and, after certain purificatory preliminaries, begins the daily worship routines. He begins his routines with certain meditational disciplines by use of "*nyāsa*"-concentrations. This then is followed by overt worship, using either a *maṇḍala* (43b ff.), *sthaṇḍila* (41 ff.), *arcā*-image or by cultivating a heart-felt inward sensation of contemplation. Following certain routines of offering "*upacāras*'" (22-60), the *homa*-libations are attended to. These libations, done correctly, are to be accompanied by "*dhyāna*"-meditations on the various deities who are honored by the offerings.

VII. मुद्रालक्षण *Mudrālakṣaṇa* (58 śls.)

"Description of *Mudrā*-Gestures"

In the course of worship, especially during the "*nyāsa*"-concentrations, certain hand-gestures are to be used. Some thirty-six *mudrās* are named and described in this chapter: *añjali, vandanī, ūrdhvāṅguṣṭha* (1-4); *brahmāñjali, vahini, sānnidhya, sihāpani, pārameṣṭhī* (5-11); *yoni, koṭi* (12-16); *hṛdaya, śiras, śikhā, kavaca, astra, netra,* (17-22a); *pāvanī, cakra, gadā* (24-27); *śaṅkha, dhanus, śara, khaḍga, kheṭa, garuḍa, ananta, prārthana, śrīvatsa, kaustubha, ūrdhva, dhvaja, vināyaka, liṅga, viṣvaksena, saṁkalpa* (28-44a). The remainder of the chapter gives certain general rules for the employment of and proper times for inserting these ritual hand-gestures into worship. Especially important for *sādhakas* are the "*śrīvatsa*" and "*kaustubha*" *mudrās*; in addition, serious *sādhakas* use one called "*mālā*" (44b-58).

VIII. अग्निसंस्कार *Agnisaṁskāra* (86 śls.)

"The Sacramental Approach to Igniting the Fire for Oblations"

For *homa*-sacrifices a fire must be prepared in the proper method. This chapter turns first (1-25a) to the matter of the *kuṇḍa*-firepits—their measurements, designs and the symbolism represented in various elements of their structure. The *kuṇḍa*-firepit is said to be the microcosmic reflection of the entire universe (25b). Then, the narrative turns to the purity of the elements in a *homa*-sacrifice—the firepit, as well as the fire itself, and the ghee-offerings—even of the *śiṣya* who makes the oblations, *etc.* How to produce or procure a suitably "pure" fire is given, followed with instructions of ritual methods by which to

make the fire ready for use. Since the fire is seen to be the offspring of *Kuṇḍā* and *Agni*, the "*saṁskāra*"-sacraments called "*puṁsavana*," "*sīmanta*," "*jātakarman*," "*nāmakaraṇa*" and "*annaprāśana*" are to be offered to it (26-37a). The instruments used for the performance of *homa* are also to be procured and purified in the proper ways (37b-62a).

Then *homa*-offerings are outlined in the way they are to be attended to during the daily *pūjā*-rites. Descriptions of the most desirable kind of fire to be maintained (62b-70), along with the desirable kind of materials to be offered into it (71-74), are given, whereupon the attention turns to *pūrṇāhuti*. Different variant directions for performing certain kinds of *homa*-offerings are then given (75-86).

IX. मण्डललक्षण *Maṇḍalalakṣaṇa* (75½ śls.)

"Description of *Maṇḍala*-designs"

In the place where *yāga*-sacrifice is to be performed, the ground should be plowed, leveled and purified. Then only should a *maṇḍapa*-pavilion be constructed there (1-5). Inside this, in addition to a *vedi*-altar and other furnishings, a *maṇḍala*-design should be constructed—for which measurements and other directions are given (6-45). This design may be made on the floor, on a wall or in a house, *etc*. The great benefits of worshipping by means of a *maṇḍala*-design are extolled (46-48).

A special section is given over to a discussion of the "*cakrābja*"-*maṇḍala*-design and its symbolism—the esoteric understanding of which is highly praised (49-76a).

X. दीक्षाविधि *Dīkṣāvidhi* (93½ śls.)

"Rules for Initiation Rites"

Dīkṣā-initiation is that which entitles the *śiṣya* to perform *pūjā*; moreover, this initiation is important for him in order to achieve his liberation. The best months for *dīkṣā*-rites are April, May, June or July; the next best time is November, December, January or February. In any case, initiation-rites should commence on the 12th night. The qualifications of the candidate must first be examined—with special scrutiny given to the qualifications of *śūdras* and women who stand as aspirants. Using the materials brought for the occasion by the initiate, these are sanctified, the gods invoked, and the initiation ceremony begins. The place for initiation will be a temple, a river-bank or a garden; in special cases, permission may be given to perform *dīkṣā*-initiation rites to a group of aspirants (1-11).

Continuing with the outline of activities, it is said that the *ācārya* bathes, enters into meditation of the Lord Who is "present" in the *maṇḍala*, having

already seen to the proper arrangements of pots, the altar, *etc.* Then, after he has purified the various instruments to be used in the service, and having worshipped Viṣṇu, the *ācārya* makes a fire-oblation followed by *bali*-offerings. The *ācārya* thereupon prays to the Lord and then, mentally absorbing all the 25 *tattvas* within his own body and thinking the cosmic *maṇḍala* to be in his hand with all its Power and Holiness, he puts his hand on the initiate's head (12-52). So it is that the hand of God Himself remits the sins of each and every *śiṣya*.

Thereupon the individual *śiṣyas* are blindfolded, and each is led to the Lord's Presence (in the *maṇḍala*?) where he kneels and, thinking of the Lord together with Lakṣmī, offers some flowers to Him (53-61a). When the blindfold has been removed, the initiate receives his new name (61b-63), whereupon the *ācārya* shows him how to worship God without recital of *mantra*. *Homa*-libations are made and, when night comes, the *ācārya* sleeps with the group of *śiṣyas* and the dreams that night are taken as omens (64-70).

Next morning, *maṇḍala*-worship with *homa* is done, with certain fire-offerings aimed at further erasing the initiates' sins. Some concluding rites follow (71-86).

Options are then given for performing a somewhat simpler ceremony (87-92a). It is the *ācārya*'s responsibility to tell each initiate the principles of the devout life appropriate to his new condition (92b-94a).

XI. अभिषेक *Abhiṣeka* (81½ śls.)

"The Sacred Bath"

The sacred bath of one who is given the *Dīkṣā* is described.

Dīkṣā-initiation is three-fold: into "*samaya*," "*tantrajñāna*" and "*arcana*"—the first having to do with the worship of the Lord in the *maṇḍala*-drawing, the second with the worship appropriate to this with flowers etc., and the third with how to worship in the sacred fire (1-6). Prior to the *abhiṣeka*-cleansing a series of *homa*-offerings symbolizing all the "*saṁskāras*" and the "*tattvas*" *etc.* are done on behalf of the initiate—this is known as "*mukti*"-*dīkṣā*. This may be repeated annually if one so desires (7-18).

The elaborate *abhiṣeka*-rites are normally reserved for the *śiṣya* who wants to become an *ācārya*; these rites may also be done for a king and for ministers. The preparations include fixing the *maṇḍala*, positioning the various pots and sanctifying their various contents, *etc.*, whereupon the waters are poured over the initiate's head (19-41). With each libation many ritual acts are done, and when all is over the *ācārya* offers a seat to the *śiṣya* next to himself and advises him in the ways appropriate to an *ācārya* (42-62a). *Mantras* are then given him and, after this has been done, the *śiṣya* washes his *ācārya*'s feet and then turns to *pūjā* (62b-68).

The privileges, expectations and eternal rewards of both him who undergoes this "*ācārya*"-*dīkṣā* and of him who gives it are given. A "*maṇḍala*"-*pūjā*, in which the honoring of Viṣvaksena plays a central part, concludes the initiation (69-82a).

XII. यागभूमिलक्षण *Yāgabhūmilakṣaṇa* (94 śls.)

"Qualifications for a Holy Plot"

Land (on which a temple is to be built) may be divided into four types: "*supadmā*," "*bhadrikā*," "*pūrṇā*" and "*dhūmrā*" (1-2; defined: 27-35). Further, land may be good/better/best according to certain qualities it possesses (3-7a): there are color tests (7b), taste tests (8), fertility tests and other means of determinig its desirability for temple-building—even its shape, its flora and fauna, *etc.* (9-26). Once the site has been selected, the land should be cleared, plowed, sown and harvested, plowed again, leveled, *etc.*, and, after a prayer requesting the lingering spirits to depart, strings are laid to mark out the holy plot. Then a pit is dug, into which a pot is placed and there filled with precious gems and covered over with mud, stones and water; on top of this place, "*Agni*" is worshipped as *darbha*-grass is burned; this is followed by "*Vāstu-pūjā*" (36-48). The plot is then measured off and places assigned to the 8 directional deities where they will take residence in the future building, marking these places with a special mixture and furthermore acknowledging the places of other deities, then following this with *bali*-offerings. (The *ācārya*?) spends the night at the site and, if he has auspicious dreams, he may then feel free to go ahead with construction (49-65a).

A *sthaṇḍila*-altar is prepared, a pot placed on it into which the planets have been invoked, and with this the plot is circumambulated—all the while looking for omens (65b-80). Then after digging another pit, a silver tortoise is put into it along with a "lotus" which together are worshipped as "*ādhāra*"-supporter with a petitioning prayer (81-88). This is followed by a "*Gaṇeśa*"-*pūjā*—indeed, *Gaṇeśa* is to be worshipped also at the commencement of all phases of the building enterprise (89-92). The chapter closes with the injunction to know the proper directions—a very important consideration for those who would build a temple (93-94).

XIII. प्रासादविधि *Prāsādavidhi* (87 śls.)

"Concerning Temples"

Before the construction on the temple begins, the *yajamāna*-patron must see to a ritual-plowing (5-7) at least once more. Only then are the "*prathameṣṭakā*"-rites to be done, by laying first one brick in a pit near the entrance and then, after *homas*, *etc.*, laying 8 others in the various directions

along with it, and then putting a consecrated pot in the pit and covering it up with mud. The *śilpins* sleep at the site all night and, if bad dreams occur, "*śāntihoma*"-rites are to be performed [8-21]. Then (next night) "*garbhādhāna*"-rites are performed by placing certain gathered items into a *garbhapātra*-pot [22-44], whereupon the entrance is marked off with a frame and worshipped [45-50].

Then, the temple is constructed with due attention given to shape, size, walls, entrances, *etc.*, as well as to the deities who are to be placed there [51-59a]. The whole temple structure symbolizes the body of God in His multiform presence, the stones, plaster, wood beams, bell, windows, *etc.* are the bodily frame, skin, veins, tongue, ears, *etc.* of the Lord—and the image is His soul [*pratimā puruṣas smṛtaḥ*] (60b-68). The construction should be proportionately measured out, all the parts relating to one another in certain generally specified ways; moreover, they should be oriented in certain directions (70-76).

The temple may be made of stone, bricks, wood or mud—so long as none of these materials have faults. The temple-building and the pedestal for the icon must take their shape according to the icon's posture—and vice versa. In any case no old stones should be used (78-81). Similarly, bricks and wood used in the temple or any of its parts should be only of the best quality (82-87).

XIV. प्रतिमालक्षण *Pratimālakṣaṇa* (106 ślś.)

"Regarding Icons"

Icons may be made from gems, metals, stone, colored stones [dhātu], clay, wood—or one may be represented by a painted picture (1-2). Stones for images are to be gathered from certain places only, and should be selected according to specific classifications or desirable qualities (3-27); the ritual procedures for doing this are given (28-46). Similar care should be taken if the icon is to be made of wood, not only in selecting the wood but even down to the details of felling a tree properly (47-60). Clay and metal are also briefly treated (61-66a), whereupon the virtues of images made of various materials are enumerated (66b-68).

A section on iconometry then follows (73b-106).

XV. प्रतिष्ठापञ्चक *Pratiṣṭhāpañcaka* (108½ ślś.)

"Five Types of Consecration Ceremonies"

There are 5 types of consecration-ceremonies: "*sthāpana*," "*āsthāpana*," "*saṁsthāpana*," "*prasthāpana*" and "*pratiṣṭhāpana*;" each one of the 5 kinds of images has a different consecration—standing, sitting, lying, vehicular

and moveable (1-3). Other details about *pratiṣṭhā*-rites follow in relation to different iconographical variants (4-23).

The time for *pratiṣṭhā*-ceremonies having been selected (24-28), vessels are assembled (29-34), grains brought and assembled (35-40a), and, after *aṅkurārpaṇa*-germinations are taken care of (40b-44a), the nine *bali*-offerings to the *bhūtas, etc.* are made (44b-49). Then the *ācārya* bathes and thereafter tries to remain pure for the remainder of the sanctifying ceremonies. The personnel, paraphernalia and materials needed for the various rites to come having been assembled (57-76), all other things are then made pure for the occasion (77-88). The rites begin as the icon or its substitute is itself purified by baths of one kind or another; this is followed by *pūjā* (89-109a)—with a good deal of this closing section of the chapter devoted to describing what kind of flowers are suitable for such worship.

XVI. बिम्बशुद्धि *Bimbaśuddhi* (133½ śls.)

" Purification Rites for Divine Images "

There are two kinds of *bimbas*, " *sthāvara* " and " *jaṅgama* "—the former kind being the regular, stationary *pratimā*-icon, the latter being the *ācārya*-teacher. Both are to be worshipped at the time of *pratiṣṭhā*; indeed the *pūjā* to God is only acceptable when one has also worshipped the *ācārya* (1-4). Then after the qualifications of an *ācārya* are given (5-8a), the step-by-step *pūjā*-offered to the *ācārya* as an essential (preliminary) part of the *pratiṣṭhā*-ceremonies is outlined, ending up with the payment given to him for his services (8b-26).

Then, the *ācārya* is requested to take over and direct the remaining *pratiṣṭhā*-ceremonies—which consist of the consecration rites prior to beginning *pūjā* to the *bimba*. Having accepted the *bimba* from the *śilpin*, the " *netronmīlana* "-rites of " opening the eyes " are done (27-28). After this, various purifications are done to the image, whereupon 100 *homa*-offerings are made, accompanied by recitations by brahmins (29-32). That afternoon the icon is taken to a water-spot—or else pots are to be used—where, after " *Varuṇa* "-*pūjā*, the icon is submerged with its head toward the East [*jalādhivāsa*]. After this has been attended to, the icon is brought back in procession to the temple and " *nyāsas* " are done to it (33-40). Thereupon, having purified the temple precincts after the *śilpins et, al.* have left, a *sūtra*-thread and *darbha*-grass are wound around the *garbhagṛha*-sanctuary and worship is offered to it (41-46). " *Agni* "-*homa* is then done 108 times (47-51), and an elaborate " *kumbha* "-*pūjā* is attended to in the course of which the various powers and deities are invoked into the waters contained in the pots (52-84). After this, the *bimba*, having been made to recline (75), certain libations are made and ritual baths are given

to the various moveable icons in a specially-built *maṇḍapa* (85-91). A prayer is uttered to the icon by the *ācārya* (92-94a) after which the icon's right hand is bound with a woollen *kautukabandha*-thread, and it is put into a portable *maṇḍapa*. In this, several *abhiṣeka*-baths of various kinds are given to the icon (94b-112). Then the icon is clothed and, after requesting that the offerings be acceptable to the Lord, *pūjā* is commenced by offering Him *alaṅkāra*, *nīrājana*, fan, incense, fruits, water for the feet, sandal-paste, *etc.* (113-120). Finally, after all the brahmins present have been rewarded for their attendance, the icon is put to rest [*śayanāsana*], surrounded by certain precious items (121-134a).

XVII. [no title] (115 śls.)

If Viṣṇu is to remain in the icon in all His Power and Presence, care must be taken to do certain ritual acts correctly during the various *pratiṣṭhā*-consecration ceremonies. *Mantras* should be recited with all attention to accompanying *mudrās*, *nyāsas*, *dhyānas*, *bījas*, *etc.* (1-13). It is in this connection that *adhivāsa*-rites are reviewed, and it is explained that these are the rites by which the various cosmic powers are invoked by the *ācārya* and then by him transferred into the icon so that it "contains" all the *tattvas*, *bhūtis*, *śaktis*, sound, time, space, *etc.*, and other cosmic powers. It is stated that *homa*-offerings must accompany almost every step [*passim*], without which the *nyāsa*-concentrations—of which 16 are listed (24-25)—will not be effective. All these things are done to the icon while it is in a reclining position (14-77). The final things to be infused into the icon are the various vital airs in 5 places in the icon's body—*prāṇa* in the nostrils, *apāna* in the anus [*pṛṣṭhataḥ*], *vyāna* throughout the whole body, *udāna* in the stomach, *samāna* in the navel—and when these and the 5-fold "*nāgas*" have been "placed" in their respective places, and Viṣṇu Himself has been invoked in the *puryaṣṭaka* of the heart, then the image springs to life [*sajīvā jāyate kṣaṇāt*] (78-81a).

If an *ācārya* does not know how to do the preceding, he is worse than a criminal. The remainder of the chapter (84-115) concerns itself with how to construct, letter-by-letter, the *mantras* for worship, and how to sanctify these formulas for holy uses; similarly some directions are given also for *maṇḍalas*. After all is done, the *ācārya* spends the night in vigil by the *maṇḍala* preparatory to "fixing" the icon next day in its place.

XVIII. प्रतिष्ठापटल *Pratiṣṭhāpaṭala* (96½ śls.)

"The Section on the Consecration Rites".

Next day, after "*vāstuyāga*," the icon is fixed in its place. As preparatory to this "fixing" ceremony, "*nāndī*"-*pūjā* is done by feasting and giving new clothes to twelve Vaiṣṇava brahmins (1-3a). Then the whole temple is

to be cleansed, *kalaśa*-pots are to be prepared and set aside, a pit is to be filled with gems, *etc.*, under the *pīṭha*-pedestal, the *karmabera*-icon is washed with the waters from the 8 pots, and the main icon is fixed in its place (3b-53). The prayer at this time requests God's continued presence in the icon for protection and other boons (54-56). With the "*pañcopaniṣad*"-*mantra* the icon is infused with life [*sajīva*] (57a). Then *abhiṣeka*-rites are done to the Lord, whereupon the "*mantranyāsa*" part of the icon-consecration is done (60), and the *ācāyra* prostrates himself and gives the Lord a first *pūjā*-worship with *mudrā*-gestures, *etc.* (57b-65).

Then, the *dvārapālakas* and *parivāradevatās* having been "fixed" [*saṁsthāpya*], the other icons and deities throughout the temple are to be invited to take up their abodes. After this "*Viṣvaksena*"-*pūjā* is done (66-67), whereupon the *karmārcā*-icon is effectively consecrated as is the *balipīṭha* (68-73). When all is done, the *ācārya*-director is honored, as are the others who participated in the rites (74).

The remainder of the chapter deals with how to prepare the *aṣṭabandhana*-cement (75-76), how various *śāntihomas* are to be done (79-81), which *mantras* are to be recited prior to food-offerings after *pratiṣṭhā* (82 ff.), *etc.* The *phala*-benefits are listed, and the chapter closes with some related, miscellaneous remarks (88-97a).

XIX. प्रतिष्ठानन्तरक्रिया *Pratiṣṭhānantarakriyā* (60 śls.)

"Things to be Done after *Pratiṣṭhā*"

Among the concluding concerns of the *pratiṣṭhā*-rites are the installation of various other powers around the temple-precincts. The locations of, and the *mantras* to be used in the procedure of installation for the following deities are given: the *digdevatās*, the seven *mātṛkā*-goddesses, Vīrabhadra and others, Varâha, Durgâ, Viṣvaksena, Īśâna, *et. al.* (2-21). Then these are all prayed to for safeguarding the precincts (22-23).

Some general proportionate measurements are then given for various parts of the temple in relation to the main icon (27-40a).

All the icons around the compound are to be furnished with two sets of clothes, and *Pūjā*-worship is to be given them. This is to be done by four or eight brahmins especially chosen for "*parivāradevatā*"-*pūjā*. After this *bali*-offerings are to be made in the four directions—and the *mantras* for these rites are given (40b-52). This finished, the *ācārya* bathes at home and then returns to the temple where certain *pūjās* are done. The remaining deities throughout the temple are sprinkled and thus consecrated (53-60).

XX. उत्सवविधि *Utsavavidhi* (101½ śls.)

" Rules regarding Festival Occasions "

It is said that an *utsava*-festival must be performed to please God, and that a proper festive-celebration should last 6 months, 3 months, 1 month, 15 days, 9, 7 or at least 5 days. The months from *mārgaśīrṣa* (December-January) through *Vaiśākha* (May-June) are recommended for performance of *utsava* (1-4a). At any festival (or during *brahmotsava*) *dhvajārohaṇa*-flag ceremonies and *aṅkurārpaṇa*-germinations must both precede the celebrations ; the *utsava* must end on the *śravaṇanakṣatra* star-day, and on the last day *tīrthasnāna*-rites must also be done to mark the conclusion of the festivities (4b-6).

Then the narrative turns to general rules for preparation for the festival, but few details are given (7-8). A discussion of *dhvajastambha*-flagpoles follows —with detailed directions concerning the rituals connected with making it, *etc.*, and raising the Garuḍa-flag on it (9-28). When this is done, the *yajamāna*-patron and his entourage are to have prepared and administered an *avabhṛtha-snāna* bath—which frees him and them from sins for 12 years—and this is a practice also done at the end of both *dīkṣā* and *pratiṣṭhā*-rites (29-36). It is pointed out that the village is also to be purified by various undertakings (37-41).

The regular routine up to *balidāna*-rites is given for the first six days (of *Brahmotsava* ? 42-52). On the seventh day of the festival, *puṣpayāga* is to be offered—with directions given for *kautukabandha*-rites, *pūjā*, *etc.*—followed on the next (8th) day by *cūrṇābhiṣeka* and other bathing-rites and the construction of a *maṇḍala*-design made from flowers of 5 colors. This and similar *puṣpamaṇḍulas* for the lesser deities are described, as are also *mudrā*-gestures, *nyāsa*-concentration, *etc.*, a *homa*-sacrifice and a feast (53-83). A " *viṣṇuyāga* " may also be done at this time—and periodically repeated if one wants salvation (48-86a).

As for the various days of the festival, some rules are then generally given for day-by-day observances : processions, *bali*-offerings, *pūjā*-worship, *etc.* (86b-96). An " *avabhṛthasnāna* "- rite is done on the ninth day and marks both the conclusion of the *utsava*'s major activities and the preparations for the tenth day's *tīrthasnāna*-rite (97-102a).

XXI. तीर्थयात्रोत्सव *Tīrthayātrotsava* (97 śls.)

" The Festive Procession "

On the tenth day of the great annual festival, the *tīrthayātrotsava*-rites are to be attended to—but these are to be done at some place not less than 2 miles outside the village. Detailed directions are given for the commencement of this

rite, its omens, the invocations, the preliminary *pūjā*-rites, the procession to the place and the materials needed for the rites (1-20). Coming to the appointed river bank or other waterside place, the Lord is installed in a *maṇḍapa*-pavilion and, after offerings have been made to Him, He is dipped in the water thrice. Devotees are to bathe also at the same time to wash away all their individual sins (21-26a). Then the deity is dressed and worshipped again in the pavilion, whereupon He is returned to the temple—and the power of God is thus returned to its proper place (26b-30). Thereupon, the whole preceding rite should be repeated mentally by the *ācārya* for the *mūlabera*-icon, after which the temple is closed and a feast given (31-33).

Removing the *locus* of Holy Power, that is, transferring the Presence of God from the permanent *mūlabera*-icon to a portable icon, is required on other occasions, too—such as when the temple is to undergo repairs, *etc.*—but such extraordinary displacements should not be allowed to prevail beyond 12 years; In any case, when God is returned to his rightful abode, as for example after a period of absence due to repairs, then He must be re-invoked and the icon or the renovated temple in question must be re-sanctified. Indeed, elaborate instructions for the ceremonies of re-*pratiṣṭhā* are given along with how temporarily to install the deity in his miniature *bālālaya*-abode (34-87). Other, miscellaneous rules are given in the concluding stanzas concerning repairs, reconsecrations and the re-establishment of worship (88-97).

XXII बलिकर्मविधि *Balikarmavidhi* (85 śls.)

" Rules for Making *Bali*-Offerings "

During *utsava*-festivals, *bali*-offerings are to be made three times each day. When offerings of food are presented to the Lord, they should have been prepared in a " purified " fire (*saṁskṛtavahni*); when offerings are to be made simply to the directional deities and others (19 *et. seq.*), it is enough to prepare this food without *mantra*-chants and in an ordinary fire (1-8). The food prepared for the Lord is brought from the kitchen to His presence ; the ordinary food is likewise taken to the *karmabera*-icon by the *dīkṣita*-priest, who prostrates with it and then proceeds with other temple functionaries to offer this " *bali* " to the deities in the surrounding precincts of the temple. This is done with great *éclat* and each food-offering is preceded by brief liturgies with lamps, incense, fans, *etc.* (9-18). The food is blessed with the prayer " *Maṅgalam pradiśantu naḥ* ", mentioning in each case the appropriate one of the several (directional) deities (19-44). Then, going around with the food, the offering is made repeating a verse of praise to each one of the deities (45-67). After this is done, each time—for it is, after all, to be done thrice daily during festive periods—the priest attends to certain concluding ceremonies, including offering food to Viṣvaksena. If mistakes have occurred during any phase of the fore-

going, the *ācārya* must immediately attend to certain *prāyaścitta*-expiations (68-85).

XXIII. विश्वार्चाविधि *Viśvārcāvidhi* (83½ ślს.)

" Concerning God's Universal Form "

All the gods in the universe represent but the various aspects of the Lord; worship of them is worship of Him. The major part of the chapter is given over to naming and describing the various deities that make up the Universal Form of the Lord (1-59).

Then the narration turns to some general concerns of building a temple : the temple is to honour these various deities in its various parts—hence the temple reflects the whole universe. Some specific rules are given for placing the shrines of the various deities in the temple—their positions relative to one another, their orientation in relation to the main deity. The entire temple should face East unless the God is in a recumbent position—in which case the temple faces South. The *sthāna*-apartments of the *parivāradevatā*-gods ordinarily are to be lower in height and placement than the abode of the Lord Himself—but the site selected for a temple determines this (60-79). When worship is done by a qualified person in a temple with faith, he achieves salvation ; but this worship should follow routine rules of procedure (80-84a).

XXIV. जीर्णोद्धारविधि *Jīrṇoddhāravidhi* (92½ śls.)

" Regarding Repairs "

When the icon is in need of repair, this should be seen to with reverent dispatch. Indeed, one should always be ready to prepare a new icon for the Lord to replace the old, worn-out one just as one is always alert to keep fresh flowers daily before the Lord by replacing old ones. The first thing to be done when repairs or replacements are to be made is for the *yajamāna*, through the offices of the *ācārya*, to obtain permission from brahmins to do the necessary. Then the power of the Lord is transferred from the icon to be repaired or replaced into some other worthy—albeit temporary—object. This is to be done to the accompaniment of a " *śāntihoma* "-rite and of other preliminary activities (1-36).

The old icon is removed from its place, covered with a cloth, and taken to a square made in sand. There it is laid down and washed, given certain honors, and re-clothed. Taking it in a palanquin in procession, it is carried to a river that flows into the ocean, and there submerged (37-44). The sanctuary is then cleansed and purified and all the things belonging to the former icon removed (45-47). Thereupon cows are put into the temple (sanctuary ?) for three days. This is followed by a feast and other efforts to obtain good results for the affair at hand (48-49).

At the proper time, the new icon is brought to the *maṇḍapa, jalādhivāsa*-rites already having been attended to. Certain *mantras, etc.* are to be recited as accompaniment to various *nyāsa*-concentrations; subsequently, liturgical rites are done to the recumbent icon. Then the icon is taken into the sanctuary and placed on the new pedestal to the further accompaniment of *mantras. Nyāsa*-concentrations are then again done to bring certain Holy Powers to reside in the icon, after which the Holy Presence, transferred before from the old icon, is re-transferred to the new icon (50-59). A number of concluding rites are enjoined, and exceptions to the above rules are then given (60-74)—especially rules relating to when a new icon is required and when the old icon may be repaired.

In cases where the temple needs repair, whatever it is that must be done should not interrupt regular *pūjā*-worship to the Lord (75-80). When the temple repairs are finished brahmins are to assemble and recite together certain prayers (81-90a), followed by *bali*-offerings and the commencement of a festival to celebrate the renewal (90b-93a).

XXV. उत्पातनिष्कृति *Utpātaniṣkṛti* (87½ ślś.)

"Expiations due to Ominous Happenings"

If natural calamities occur, first the temple precincts must be purified by *prāyaścitta*-ceremonies, and then the icon is to be likewise purified. At all costs one should take care to preserve the purity of the *prāsāda*-buildings, the *garbhagṛha*-sanctuary, the *pīṭha*-pedestal for the Lord's icon, and the icon itself—and *prāyaścitta*-purifications preserve them as meet places for *pūjā*-offerings (1-7). A list of several pollutions that necessitate *prāyaścitta*-rites to be performed is given, the list arranged according to the seriousness of the pollutions (8-16a). There are seven ways to purify the temple precincts: "*khanana*," "*haraṇa*," "*dāha*," "*pūraṇa*," "*go-nivāsa*," "*viprocchiṣṭa*," "*gavya*" (16b-21a). Likewise, there are seven ways to purify an icon: "*kṣālana*," "*āplāvana*," "*snāna*," "*mārjana*," "*dhārā*," "*avagāhana*" and "*abhiṣeka*" (21b-38a). The remainder of the chapter deals with the general details of *prāyaścitta*-rites, with special attention given to the *mantras* to be used, how pots are to be arranged, the various sprinklings with different mixtures, *etc.* Complete ritual cleansings take three days (38b-88a).

XXVI. स्नपनविधि *Snapanavidhi* (76½ ślś.)

"Rules regarding Ritual Bathing"

Snapanas should be done with all care and attention to details, especially when these rites are occasioned by certain specified things. For example, *snapana* rites must be done four days after *pratiṣṭhā*-ceremonies, must be done

at times of eclipse, death, pollution, *dīkṣā*, *etc.* Even the time of starting the *snapana*-rites must be carefully chosen (1-6). Details are then given for the various preparations—raising and decorating a *maṇḍapa*-pavilion, arranging the 108 pots within it for the services, the contents for each pot used, *homas*, worship of the readied pots, *etc.* (7-69). The *snapana*-ceremony itself is briefly described (70-72). It is completed by worship of the *ācārya*-director (73-77a).

XXVII. प्रोक्षण *Prokṣaṇa* (98½ śls.)

" Sprinkling Water as a type of Purifying Undertaking ".

When renovations are done to part of a temple, certain actions must be done to purify the place to its original state. This purification act is done by "*prokṣaṇa*" procedures, the main element of which is to bathe the deity. But first, dung from a black cow should be taken, mixed in water, and sprinkled throughout the premises. Then the *snapana*-rites are attended to by bathing the *karmabera*-icon, at the completion of which it is to be elaborately dressed and decorated, and God's Presence is to be invoked into it (1-12). Thereupon, it is to be worshipped with all due honors, ending up with a number of *homas* accompanied by various prayers and *mantras* (13-53). Then attention is turned to the main deity in the sanctuary, which is also bathed and likewise given worship (54-57). After this, the deities like *Cakra*, *et. al.*, are purified in each of their respective sanctuaries by repetition of their particular, appropriate *mantras* (58-69a). A one, three or seven day festival follows (69a).

Prokṣaṇa-rites such as the above may be undertaken at any time, because they are needed to purify the deity after a pollution: any time is an auspicious time for this kind of purificatory rite (70-75). An easier method for the preceding is merely to do some sprinkling, with attendant *homas*, petitions, *etc.* This requires only one day to complete. One must be sure, however, that at least the following items are so sprinkled : *pīṭha*-pedestal, the sanctuary, the *alinda*-portico, the *kavāṭa*-door, the wall, the *maṇḍapa*-pavilion, the courtyard (76-99a).

XXVIII. कर्मशेषविधि *Karmaśeṣavidhi* (94 śls.)

" Other Things to Do "

In addition to what has already been outlined, there are a few things still to consider lest the rites be incomplete. As a safe measure, certain *prāyaścitta* measures should be taken if something has by chance been omitted from the liturgies enjoined. What measures should be taken are suggested (2-21a). In specific cases of pollution of the icon (22-48), special remedial rites are counseled (49-67).

The remainder of the chapter (68-94) turns to the expiatory ritual of "garlanding" [*pavitrārohaṇa*] the deity. This rite validates all the year's

liturgical undertakings and also atones for any mistakes committed in any of the liturgies. When this "garlanding" rite is to be done is given—how the garland is to be prepared by a virgin girl, what the prayer petitioning for atonement is, and how the central "garlanding" act itself is to be done.

XXIX. समयाचारलक्षण *Samayācāralakṣaṇa* (108½ śls.)*

"Rules of Behavior for the Initiated".

Any man from any class—so long as he has undergone *dīkṣā* and furthermore has faith [*bhakta*], self-control [*jitendriya*] and equanimity [*śānti*]—may be called a "*samayin*". There are, however, seven classes of *samayins* to be distinguished—*samayin, dīkṣita, cakravartin, abhiṣekavān, guru, ācārya* and *bhagavān* (1-3). [What follows seems to be the result of an excessive zeal to classify and categorize :] There are seven kinds of *yāgas* that should be known. Further, the four classes of people each have different times appropriate to their *dīkṣā*-initiation ; and some people can have *dīkṣā* 2, 3, 4, 7, 12 times or every year (4-6). The names given to *dīkṣitas* from each of the four classes are respectively "*Śarmā,*" "*Varmā,*" "*Gupta*" and "*Dāsa*" (7). The general duties of all *vaiṣṇavites*, regardless of caste-origin, are then given (10-52).

Then follows a section on the rationale and importance of using an icon in worship : man needs to worship God in a particular form, and an icon helps to focus the mind ; yet this does not itself limit God but only demonstrates His grace and power (53-60). Just as one who recognizes the preceding is a "*bhakta,*" so also is he a *bhakta* who is contented with what he has and continually praises God as ever-present in His *sūkṣma*-form (61-68).

XXX. भागवतयोग *Bhāgavatayoga* (89 śls.)

"Disciplinary Behavior among the Faithful".

One who would practice *yoga* must do certain preliminaries, among which is to observe the *pañcakāla*-division of the daily routine along with other spiritual exercises (1-4). The more specific yogic rules to be practised by a devout *pañcakāla* are then given (5-52). In particular, *prāṇāyama* must be perfected (53-72).

The preceding kinds of practice can be analysed into two types—"*karmayoga*" and "*jñānayoga*" [although these are defined, what is given in the text does not seem to reflect a successful blending of ideas : 73-79].

The concluding *ślokas* (80-89) eulogize the secret knowledge of the *Viṣṇu Saṃhitā*, and warn that it should be given only to the deserving.

* Materials in this chapter seem to contradict matters outlined elsewhere. These considerations, along with its location here, and its comparatively poor expository style, suggest that this chapter may have been a later addition to the work.

CRITICAL NOTES—

The problem of dating this work still remains. So also remain certain internal problems, suggestive that the unexpected placement of chs. 23, 29 and 30 may be due either to later additions or to an early, irrational rearrangement of these chapters. The present printed edition is adequate to the needs of scholarship; a reissue of the volume might be in order to make it available once again to interested readers.

AVAILABLE:

Adyar, Adyar Library and Research Centre, 1967. Edited by V. Krishnamacharya. 418 pp. + index. [*Devanāgarī* script].

Introductory remarks—

Like the *Jñānāmṛtasāra-saṃhitā* (*q. v.*) the present work was divided into five (*pañca-*) sections (*-rātra*); in the case of the text at hand, however, only four of the sections remain. These are "*Brahma-rātra,*" "*Śiva-rātra,*" "*Indra-rātra*" and "*Ṛṣi-rātra.*" The fifth "*rātra*" is "lost"; it was presumably called "*Bṛhaspati-rātra.*"* What we have is nonetheless a large work totaling over 3500 *ślokas,* divided into 37 short-to-long chapters.‡

The present work is to be grouped among the "older" works of the *Pāñcarātrāgama*: passages from it ("Śiva" V: 48b-49a; "Indra" I: 10b-10a, 11, IX: 2a; "Ṛṣi" VIII: 77b-78) have been definitely identified as among those quoted by the 10th century Yāmunācārya in his *Āgamaprāmāṇya.*† It is named in several of the canonical lists, although at this point considerable confusion arises because both the titles "*Sanatkumāra-saṃhitā*" and "*Mahāsanatkumāra-saṃhitā*" are encountered; this suggests that there are two different works to be distinguished (see "Critical Remarks" below). One or both of the titles, then, will be found in the following lists: *Kapiñjala* (1/100); *Pādma* (2, 12, 94/108); *Pārameśvara* (11/17); *Bhāradvāja* (1/103); *Mārkaṇḍeya* (50, 78/91); *Viśvāmitra* (5, 104/108); and *Viṣṇu Tantra* (105/154). Secondary works of the Pāñcarātra school also give extracts from the present work (i.e. *Pāñcarātrāgama*, MT. 3257, quotes from the "*Ṛṣi-rātra,*" chs. II and VII).

There is no apparent narrative framework; instead, what we have is a monologue in which Sanatkumāra narrates in turn what he learned from Brahmā,

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* According to "*Ṛṣi*" II: 98 (*infra*). According to a story recounted in *Bharadvāja-saṃhitā* (*q. v.*) II, the fifth section might well bear the title "*Nāgarātra.*" In neither case, however, are there texts surviving with these names.

‡ See article by V. Raghavan, "The Name Pāñcarātra: with an analysis of the Sanatkumāra-saṃhitā in Manuscript," *JAOS*, Vol. 85, Number 1 (Jan.-Mar., 1965), pp. 73-79. The remark made by Das Gupta (*HIP.*, III.23) that this is a "big work, containing 10,000 verses" seems to be inaccurate.

† A critical edition of Yāmunācārya's *Āgamapramāṇya* prepared by M. Narasimhachary is under print for the Gaekwad Oriental Series.

Śiva, Indra and some ancient sages on such matters as *mantras*, *mudrās*, *maṇḍalas*, *dīkṣā*, *yoga*, *prāsāda*, *pratimā*, *pratiṣṭhā* and *prāyaścitta*. The work is, then, encyclopaedic in scope, but, unlike in most works in the canon, the sections here have little mutual connection. Frequently a discussion will simply end abruptly, indicating that the subject has already been taken up fully elsewhere. Yet, despite its flaws—and they are obvious—the work has a freshness and authenticity that cannot be gainsaid. Also the text contains some unusual chapters rarely encountered elesewhere, such as the one containing recapitulations of ancient stories, and the unique one relating the teachings of the "*Dhanurveda*".

DESCRIPTION OF CONTENTS

I. *BRAHMA-RĀTRA*

[*Note*: all available *mss*. lack the first three-and-one-half *adhyāya*; the version published by Adyar commences only in the middle of the 4th chapter.]

IV. समयाध्याय *Samayādhyāya* (82 śls.)

"Chapter concerning Conduct"

When one who has been duly initiated wishes to verify to the satisfaction of others that what he says is true, he should preferably put it in writing; or next best produce some witnesses, or as a last resort be willing to some sort of ordeal that will establish his word. But he should be cautious against swearing and oath-taking, using revered objects for his own purposes (1-10). Further, a *samayin* is obliged to observe certain scruples in regard to property, whether movable or immovable (11-17). Also, in regard to debts, sons are responsible for their father's unrepaid loans; in fact there are a number of obligations to be remembered in regard to financial transactions, inheritance trusts and legal proceedings (18-32). In seeking competent judgement, satisfaction should be obtained through any Vaiṣṇava—since they alone are witness to *dharma* (33).

Japa-repetitions may be done aloud, *sotto voce*, or silently. The last, because purely a mental undertaking, is best. In all cases, *japa* should be done with a "*padmākṣa*"-rosary (34-37).

In regard to the *saṁskāra*-sacraments a devout Bhāgavata will do these in a particular way. Certain details for *garbhādhāna* (38-49a), *puṁsavana* (49b-51a), *sīmanta* (51b-55), *nāma* (*karaṇa*) (58-60a), *annaprāśana* (60b-61), *caula* (62-66), *upanayana* (67-77a), *vivāha* (77b), *mṛta* (78-82) are given.

V. वर्णाचारविधि *Varṇācāravidhi* (135 śls.)*

" Rules regarding Caste Duties ".

Referring to the four *varṇas*—brāhmanas, kṣatriyas, vaiśyas and śūdras—Sanatkumāra declares that these came originally from different parts of the Lord Viṣṇu's body. He says that only five groups—these four, plus those who are members of the *pratiloma*-group called " *sūla* "—are eligible for *dīkṣā*-initiation. Those who were initiated by *cakramaṇḍala* means are further generally distinguished according to one or another of the *āśrama*-stages. Even within the initiates who are known as " *brahmacārins,* " there are four subdivisions, namely " *brahmacārins,* " " *liṅgins,* " " *śiṣyas,* " and " *upāsakas.* " Each of these is defined and described (1-14a). Among the initiates who are known as " *gṛhasthas* " there are also four subdivisions, namely " *vratins,* " " *gṛhasthas,* " " *āḍhyas,* " and " *ācāryas.* " Each of these also is defined and described (14b-22a). Among the initiates who are known as " *vānaprasthas* ", there are likewise four subdivisions, namely " *vaikhānasas,* " " *tantrins,* " " *gurus,* " and " *niṣkalas* "—each of which is defined and described (22b-33a). Among the initiates who are known as " *yatis* " (= " *bhikṣukas* "; " *sannyāsins* "), there are four further subdivisions, namely " *haṁsas,* " " *paramahaṁsas,* " " *bhagavāns* " and " *prabhus.* " These are each defined and described—the interesting details being that the " *haṁsas* " bear the *cakra* and *śaṅkha* marks on their shoulders, have a single *daṇḍa*-stick of office, but have no tuft or *yajñopavīta*-cord, are celibate and are devoted to a pursuit of God in His Oneness (*advaitanirata*); the latter two subdivisions both carry the triple *daṇḍa*-stick of office, but one bears the *cakra* and *śaṅkha* marks while the other carries the " *Garuḍa* "-banner (33b-42).

The bulk of the chapter, then, is given over to details of behaviour for initiates of all classes in regard to food, daily habits, daily rites (*tarpaṇa, sandhyopāsana, ācamana*), duties to others (especially to one's *ācārya*) (43-135).

VI. प्रतिष्ठाविधि *Pratiṣṭhāvidhi* (151 śls.)

" Concerning Consecration Ceremonies "

This chapter deals with the consecration of an icon in a temple. It commences by stating that in front of a temple a 16-pillared *maṇḍapa*-pavilion is to be constructed for *śayana*-purposes. Directions are given for installation of certain guardian deities and for constructing the " *śayanavedikā* "-dias (1-8a). Surrounding this dias at some distance will be four firepits (*agnyāyatana*) each of which will have a different shape. Similarly, around the perimeter of the temple-precincts, in each of the directions, there are to be eight " places "

* Perhaps incomplete ; see note in " Indra-rātra, " ch. iv.

(*āyatana*)—all of which will be rectangular in shape—each one furnished with a special *kalaśa*-pot (8b-14). Referring again to the *śayana*, certain details for its construction are given whereupon the discussion moves to preparations to be made before the *karmārcā*-icon is to be brought to the *maṇḍapa*-pavilion for bathing, *etc.* (15-54). As for the *snapana*-rites themselves, Sanatkumāra says (56a) the details will be taken up* in the "*Śiva-rātra*" chapter on *snapana*, but here he mentions some things about *mantras* and appropriate liquids to be used (55-62). Wrapping the icon, it is placed on the *śayana*-dias with the necessary *śilat* and surrounded by eight pots in which various aspects of the Lord are invoked and duly worshipped (63-78a). The *homas* are to commence, using the firepits prepared for the purpose. At this point (85a) a reference is made to the chapter called "*yāgādhyāya*"† in which the details not found here will be discussed. After this, the Lord is said to be awakened, and *bali*-offerings are to be made, followed by *śāntihoma*. These latter rites along with "*ratna-nyāsa*," *etc.*, are described as essential for all *sthāpana*-rites (79b-105).

Continuing, the Lord is then taken in procession to the inner sanctum, and there duly installed. Then *prāṇāyāma*-cycles are to be undertaken, as outlined in the chapter on yoga in the "*ṛṣi-rātra*" (125a).£ This is to be followed by *dhyāna*-meditations on the Lord. Thereupon *prokṣaṇa*-sprinklings are made over the main image as well as over the subsidiary icons, and the concluding ceremonies are then attended to (106-151).

VII. प्रतिमालक्षणोद्देश *Pratimālakṣaṇoddeśa* (196 ślś.)

"Brief Resume of Iconographical Details"

Icons may be made of stone, metal, gems, wood or clay. As for stones, these are classified into four groups—named according to the four castes—and it is told which kinds should be used for making proper icons. The discussion includes details about measurements, mistakes to be avoided in fashioning various parts of the icon, what evil effects will come from such defects, *etc.* (1-75.). The icons made from metal are discussed and categorized (76-84a). Those made from precious stones are but briefly discussed (84b-86), whereupon the attention is turned to wood images (87-96), and next to clay icons and their fashioning (97-104a).

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* Certain manuscripts use the past tense, indicating that the arrangement in the printed edition of the "*rātras*" is not sacrosanct.

† There is such a chapter in "*Indra-rātra*," ch. iv, but this is not explicitly mentioned here.

£ MT. 3456 "Br" VI : f27a has an interesting variant reading not noted in the critical edition, calling the section referred to "*Muktirātra*". But Mukti is evidently a wrong reading for Muni, synonym of *Ṛṣi*.

Before an icon can be placed into position, "*ratnanyāsa*"-rites must be taken care of, details of which include digging a pit, lining it with "neuter" bricks, constructing the pedestal-base, *etc.* (104b-111). Speaking of the size of the pedestal, the focus then turns to measurements of pedestals (112-127), and then to specific measurements for various parts—fingers, nose, face, *etc.*—of the "*śūla*"- frames of various icons (128-179a). Continuing on the subject of "*śūla*"-forms, Sanatkumāra says that the form is to be placed on a *śayana*-couch and there wrapped with 64 strings representing the nerves and sinews of the Lord's body. Thereupon clay is applied to the form, and this in turn is covered with a cloth wrapping and finally painted (179b-188a). The narrator remarks that details regarding color are to be found in the chapter on "*citra*" in the "*Indra-rātra*" section (188b).*

The chapter concludes with certain observations regarding repair or replacement of damaged, worn out or broken items, icons and paraphernalia (189-196).

VIII. प्रासादविधि *Prāsādavidhi* (44 śls.)

"Regarding Temples".

Sanatkumāra here offers to tell about the construction of temples. After having selected an appropriate site, the area is surveyed and measured off, then cleared. Having made *bali*-offerings the site is then to be plowed, a pit dug and refilled, whereupon *iṣṭakāhoma* is done (1-7). The bricks are to be carefully fashioned (8-9a). Artisans (*lakṣaka*) who are going to be employed in the project must fulfil certain expectations (9b-10). The ritual of laying the bricks (*iṣṭakādhāna*) is done, only after which *garbhādhāna*-rites are to be taken care (11-14). The temple is to be constructed in a certain order depending upon the ultimate shape aimed for (15-27). Certain proportionate measurements are given for the constituent parts of the temple-compound (28-32). Finally, directions are given regarding the placement of the shrines of the various *mūrtis* and *diṅmūrti*-aspects of the Lord—along with their colors and postures—in the various areas of the temple-compound (33-43). The narrator notes (44) that other *śāstras* must be referred to for details of these matters.

IX. अर्चनाविधि *Arcanāvidhi* (107 śls.)

"Rules regarding Routines of Worship"

Sanatkumāra says that worship of the Lord is of two varieties—one called "*sthāvara*" (immovable)-oriented, and the other called "*asthāvara*" (movable)-oriented. The first type directs its ministrations only to a central icon (*eka*-

* This chapter is not to be found in "*Indra-rātra.*"

bera), while the second type devotes its activities to the movable icons (*karma-bera*) as well as to the *parivāradevatā*-attendant deities. The bulk of the discussion concerns how the *karmārcās* and the *parivāradevatā*-attendants are to be installed for acceptable worship. In the course of the discussion it is pointed out that only two *mantras*, the "*dvādaśākṣara*"-*mantra* and the "*aṣṭākṣara*"-*mantra* are to be used in the installation-rites. Details of constructing these two *mantras* are given, along with instructions for *dhyāna*-meditations, *nyāsa*-concentrations, and *mudrā*-gesticulations to be used when employing these *mantras* (1-71a). After the installation-rites using these *mantras* are concluded *abhiṣeka*-sprinklings are to be done, followed by worship with sandal paste, *etc.* (71b-78). Similar details are also given for installation of the *parivāradevatā*-attendants (79-88, 89-94).

When installation of the *ekabera*-icon is undertaken, the details are going to be much the same, except that in the opinion of Sanatkumāra there need be no *homa*-offerings made ; he acknowledges, however, that certain authorities differ from his opinion on this matter (95-100). The chapter closes by saying that in the actual *arcanā*-liturgies, the "*pañcopaniṣad*" and the "*Viṣṇugāyatrī*" *mantras* are to be employed. Certain stipulations are made about *mudrā*-gestures and the exercise of *mānasajapa* (101-107).

X. दानविधि *Dānavidhi* (57 śls.)

"Concerning Gift-giving"

Sanatkumāra turns here to *dāna*-gift-giving acts. In all such acts, one must consider the place in which the act takes place, the time when the gift is actually given, and the recipient to whom the gift is made. Various combinations of these elements bring different effects from the practice of giving *dāna* (1-2a). He then names some places where *dāna*-acts may be undertaken that are considered "good"—such as Kurukṣetra, Gayā, Prayāga, Badarikāśrama, *etc.* *—followed by some auspicious times and occasions during which gift-giving activities may be undertaken (2b-10). Thereupon he names various types of initiates who are increasingly meritorious recipients (11-13).

As for articles and objects that may be presented, these, too, according to their merits, affect the rewards one gets for making *dāna*-presentations. Gifts of land, livestock, a daughter, food, a house, clothes, knowledge, *etc.*—these are all discussed briefly. Of all of these, the gift of imparting knowledge to another is the most precious gift one can arrange ; and, even here, there is to be recognized an ascendent order of "good," "better," and "best"—namely, knowledge of a worldly sort, knowledge of Vedic lore, and knowledge leading to

* (2b-4) Note that all the places mentioned are in North India.

self-understanding. In this last, " best " kind, it is the subtle knowledge given to an initiate by his Pāñcarātra Preceptor that is the most significant (14-57).

XI. मन्त्रकोश *Mantrakośa* (16 śls. + *mantras* in prose)

" Treasury of *Mantras* "

Here Sanatkumāra offers to give the most important knowledge of all (spoken of in the last chapter), namely that concerning the most important *mantras*. He prefaces what he is about to give by saying that the whole world can be traced back to a primordial mantraic form; that the Lord Himself is contained in *mantras*; that everything in this world can be obtained by employing *mantra*-formulas properly (1-4a). He then gives (in prose) the *mantras* that Brahmā revealed to him, in each case citing the "*bīja*," "*astra*," "*kavaca*," *etc.* The *mantras* given are: "*dvādaśākṣara*," "*aṣṭākṣara*, "*Narasiṁha*," "*Varāha*," "*Brahmā*," "*pañcopaniṣad*," "*Vāsudeva*," "*Saṁkarṣaṇa*," "*Pradyumna*," and "*Aniruddha*." Also, "*Śānti*," "*Śrī*," "*Sarasvatī*" and "*Rati*". Then, "*Sudarśana*," "*Nandaka*," "*Śārṅga*," "*Pāñcajanya*," "*Vāgīśvarī*," "*Kriyā*," "*Kīrti*," "*Lakṣmī*," "*Sṛṣṭi*," "*Vidyā*" and "*Kānti*". Finally, "*Garuḍa*," "*Sūrya*" and "*Agni*" *mantras* are given.

The chapter closes by stating that the fruits obtained through reciting *mantra*-formulas can be selected and varied by adding particular suffixes and prefixes to the set formulas. Sanatkumāra then remarks that he will now turn to the "*Śivarātra*" section of teaching (4b-16).

II. *ŚIVA-RĀTRA*

I. तिथियाग *Tithiyāga* (359 śls.)

" Concerning Fortnightly Worships and Offerings "

Sanatkumāra proposes to deal here briefly with *tithiyāga* concerns during the bright fortnight. He first turns to "*Vahni*" (= Agni)-*yāga*, and mentions considerations for the placement and kindling of the fire required for these rites—noting here as he does in each succeeding *yāga*-description that all matters pertaining to provision of a proper *āyatana*-shrine and furnishing it with an appropriate icon of the deity in question (matters he says he has already discussed; 13b)* should first have been taken care of. Then he outlines the directions for the "*Vahni*" (= Agni)-*yāga* itself (1-29). Then follow directions for "*Brahmā*"-*yāga* along with instructions for the worship of his attendants (30-71a); the *yāga* for Dhanada (= Dhaneśa) and his attendants

* Śls. 188, 191, 276a refer to "*prāsādalakṣaṇa*" and/or "*pratiṣṭhālakṣaṇa*" chapters in the preceding "*Brahma-rātra*".

(71b-88); the *yāga* of Gaṇeśa and his attendants (89-101a); the *yāga* of *Śrī* (101b-118a); the *yāga* of Skanda (= Ṣaṇmukha) and his attendants (118b-142a). Similarly, details are given for the *yāgas* of Sūrya (= Bhāskara) (142b-166a), Rudra (= Śiva, Hara) (166b- 206), Durgā (= Ambikā, Devī) (207-230), Yama (= Vaivasvata) (231-251), Śakra (= Indra, Mahendra, Śatakratu, Deveśvara) (252-275a), Viṣṇu (= Puruṣottama) (275b-293a), Kāma (293b-317), the Aśvins (318-343a) and Soma (343b-358). The last *śloka* (359) assures devotees that observing carefully these preceding instructions in the bright fortnight will bring them realization of all their spiritual desires ; if undertaken in the dark fortnight, more mundane aims may be obtained.

II. मन्त्रलक्षण *Mantralakṣaṇa* (36 śls.)

" Concerning *Mantras* "

Sanatkumāra says that all *mantras* mentioned by him fall into one of three categories—*saumya* (benefic), *āgneya*, (malefic), or *saumyāgneya* (mixed). He then proceeds first to speak generally of the usage and construction of *mantras*, and then turns to some further general remarks on the construction and use of certain " *gāyatrī* "-*mantras*. Of all the " *gāyatrī* "-*mantras*, the one dedicated to Viṣṇu is the best, whereupon he becomes specific and detailed in regard to the variant constructions of particular " *gāyatrīs* " (1-35a). He ends by counseling that all *mantras*, with their constituent letters, should be properly pronounced (35b-37a).

III. मन्त्रवाद *Mantravāda* (213 śls. + prose)

" A Discussion of *Mantras* "

Sanatkumāra allows that all divine powers can be brought under control and put to particular uses by employing the " *aṣṭākṣara*, " the " *dvādaśākṣara*, " and the " *Viṣṇugāyatrī* " *mantras*. Other *mantras* are mentioned—one of them having 400 syllables[1] which is elsewhere called the " *mahāvidyā* " -*mantra*[2]— which, if used at specific times and in special places, can be directed to control the dead or to overcomes demons (1-11a). The " *Mahāsudarśana* " -*mantra*[3], which has two variants, can be used to gain advantage over other persons (11b-29). A " *vaiṣṇava* "-*mantra*,[4] a " *Durgā-mantra*,[5] a " *Vārāha* "-*mantra*— these may each be used to gain control over certain divine beings (30-35)—while the " *Garuḍa* "-*mantra*[6] assures control over creeping and flying cretatures, especi-

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1 Said to have been dealt with in detail in *Padmodbhava* (*saṃhitā*) (10b).

2 Said to have been dealt with in detail in *Brahma-rātra*-section (11a)

3 Said to have been dealt with in detail in *Padmodbhava* (14a) and *Brahma-rātra* (12b).

4 Said to have been dealt with in detail in *Brahma-rātra*-section (38a).

5 Said to have been dealt with in detail in *Brahma-rātra* (31b).

6 Said to have been dealt with in detail in *Padmodbhava* (31a).

ally if accompanied by certain *yāga*-sacrifices (36-57). Other *mantras*, when used at specific times and under controlled circumstances, can also effect desired results—for examples, the "*gandha-*" *mantra*, the "*anupraveśa*"-*mantra*, and the "*nigraha*"-*mantra* (each of which is given syllable-by-syllable in the text) are used to control the dead, to beckon various spirits, and to subdue enemies. The chapter continues to the end detailing "prayogic" uses of *mantras* (78-228).

IV. हविर्निवेदन *Havirnivedana* (53 śls.)

"*Havis* and Food-offerings"

Here Sanatkumāra describes how to make and properly handle *caru*-cakes (1-12) and, further, instructs (13-19) how these along with fruits (20-28) are to be offered in the worship-routines honoring Viṣṇu. He mentions briefly acceptable herbs, grains, *etc.* that may be used in cooking food-offerings (29-35). What should be done with all these mixed foods once they have been offered to the Lord is mentioned (36-42). As for plain, unmixed preparations, these are briefly treated along with some observations concerning *nirmālya* and *naivedya* (43-51)*. The chapter closes mentioning four types of *havis*-offerings and two types of fruit-offerings (52-53).

VI. पुष्पयागविधि *Puṣpayāgavidhi* (43 śls.)

"Regarding worships done with Flowers".

A number of fruits, prepared foods and flowers are mentioned as worthy offerings in worship of the Lord (1-25). Flowers are acceptable, however, only if offered at certain specific times of the day or night (26-31). The chapter concludes, after noticing various acceptable *aṅkura*-shoots, *etc.*, with an explanation of how the day is divided into six parts (32-43).

VII. पत्रच्छेद *Patraccheda* (41 śls.)

"Cut Leaves (used for worship)".

Sanatkumāra turns here to the subject of the preparation of variously-shaped leaves for use in divine liturgies. A number of varieties of trees yield acceptable leaves for liturgical purposes (1-15).† How these are to be treated and made soft and pliable to facilitate folding and cutting designs on them prior to using them in worship is then outlined—a first detail being that they are to be held over a flame so that the underleaf will become covered with soot. Other instructions are given, with counsels about the proper times to undertake the preparations of certain varieties (16-36). The chapter ends by citing

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* Yāmuna (10th cent.) quotes *ślokas* 48b-49a.

† Śl. 12b notes that details have been shown in the "*Nāradārcanikā*"; 13b mentions "*Padmodbhava Purāṇa*" a section called "*Garuḍārcanikā*" (146).

different ways in which these duly-prepared leaves may be used to honor the Lord for beneficial results (37-41).

VIII. स्नपनविधि *Snapanavidhi* (178 śls. + *mantras* in prose)

"Rules for Bathing Rites".

Sanatkumāra focuses here on the bathing rituals to be afforded the Lord, commencing his discussion with a review of the measurements and location to be sought for the *snapana-maṇḍapa* (1-7), and turning them to requirements for the *kalaśa*-vessels and their ritual preparation (8-65). These matters are followed by remarks concerning the typology of *snapana*-rites—good, better, best—in accordance with the number [of pots used, *etc.*; in each of the three categories details are given in regard to placement of the numerous vessels (66-113). Sanatkumāra admits (114-156) that what he says here may not be exactly the same as what "others" recommend; in fact, he describes (157-177a) another, alternative typology of *snapana*-rites sometimes used, based on categories "*brāhma*," "*divya*" and "*mānuṣa*." He concludes by saying that at the conclusion of *snapana*-rites, the proper *dakṣiṇā*-payments should be offered (178).

IX. उत्सवाध्याय *Utsavādhyāya* (82 śls.)

"Chapter on Festivals"

Sanatkumāra commences a discussion of *aṅkurārpaṇa*-rites, describing three differently-shaped pots for the germination of the various seedlings to be used (1-21). He then turns to *balidāna*-offerings to be made in conjunction with *aṅkurārpaṇa*-germinations by the *ācārya* during the night preceding *utsava*-celebrations. As part of this, the streets of a town are to be duly decorated in honor of the festival, whereupon the "*kautukabera*"-icon is to be paraded, preceded by the *ācārya* carrying the *bali*-offerings to the accompaniment of music and fanfare (22-47). In fact, this procession is to be repeated regularly (*nitya*) (48). On the next day the icon is to be taken to the place where *snapana*-rites will be given (49-68). After this the icon is decorated and taken to the *yāgasthāna*, where a *puṣpamaṇḍala* is already prepared (directions for which, he notes, have been given)*; there the icon remains and food-offerings § are made (69-82).

X. मण्डलाध्याय *Maṇḍalādhyāya* (48 śls.)

"Chapter on *Maṇḍalas*"

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* *śl.* 71a refers to "*Indra-rātra*" but nothing on *puṣpa*-preparations is found there.

§ 75a refers to "*Brahma-rātra*" on "*tithiyāga*"—which is, however, found in this edition in "*Śiva-rātra*."

The chapter commences its discussion of *maṇḍala*-designs by stipulating that the dung of certain kinds of cows only may be used for purifying the area (1-6a). As for *maṇḍala*-motifs, they are to be circular, rectangular, triangular or crescent-shaped according to whether they are located respectively in the West, East, North or South; other variations are given for the intermediate directions. Each type has its presiding deity—Viṣṇu, Brahmā, Skanda and Śiva, depending on its shape (6b-26). Over the *maṇḍalas* flowers are to be placed, and Viṣṇu is to be worshipped there (27-32a). The benefits that accrue to those who construct such *maṇḍalas* on *nitya* and *naimittika* occasions—whether they be males or females duly initiated are listed (32b-48).

III. *INDRA-RĀTRA*

I. पूरणाध्याय *Pūraṇādhyāya* (55 śls.)

" Chapter Concerning *Pūraṇapūjā* "

Sanatkumāra promises to tell now what instructions in turn were given to him from Indra. He begins by describing how to make a *pañjara*-niche how to install an icon in it, and how to conduct worship to the icon there (1-12a). The remainder of the chapter enumerates various articles that may alternatively be offered, listing the benefits attached to each—for examples, *caru*-offerings are equated to the results derived from performing an *agniṣṭoma*-sacrifice; *anna*-offerings give the same result as if one observes the *cāturmāsya*-vow; *ghee*-offerings obtain one's desires in this world and in the next; *etc.* (12b-55).

II. मन्त्रोद्धार *Mantroddhāra* (68 śls.)

" On Constructing *Mantras* "

This chapter is solely devoted to the origin of the letters of the Sanskrit *varṇakrama*-alphabet. First taken up is the " appearance " of the eight short vowel-sounds (1-4), then the long vowel-sounds (5-6) followed by the other letters from " *ka* "- to " *kṣa* "- (7-16a). The name of the presiding deity of each letter is named (16b-30a). There are altogether some 64 combinations of letters – presumably, but not explicitly, referring to *gaṇas*—and these are enumerated (30b-55). The chapter draws to a close with an explicit discussion of how to construct the " *aṣṭākṣara* "-mantra, syllable by syllable (56-63), and ends with some general observations concerning *mantras* (64-68).

III. पुराणाध्याय *Purāṇādhyāya* (83 śls.)

" Chapter on Ancient Happenings "

Sanatkumāra offers to tell what happened when Aniruddha arose from his slumber on the Milky Ocean. Seeing the Earth in plight, there arose from his mind (*citta*) the form of Varāha (1-9). Then he relates the age-old story

concerning Narasiṁha (*nārasiṁhapurāṇa*), wherein the gods, troubled by the demon Hiraṇyakaśipu, appealed to Aniruddha for help; his mind (*citta*) goes out to meet the problem in the form of Narasiṁha (10-26). The story of the Matsya-presence taken by Saṁkarṣaṇa to restore the lost Vedas is then narrated (27-35a), followed by the tale of how Saṁkarṣaṇa also took the form of the tortoise Kūrma (35b-40). The next story relates how Viṣvaksena took the form of Tārkṣya (or Garuḍa) in obedience to Mahāviṣṇu to become the daring child of the enslaved mother Vinatā; it was this child who then became the vehicle of the Lord (41-49). Vāmana's story is then recalled (50-57), followed by Hayaśīrṣa's. In this latter case the incarnation proceeds from Pradyumna's mind (58-62a). Kapila, whose story is next recounted, is reputed to have been the originator of the Sāṁkhya science and is traced to Saṁkarṣaṇa (62b-66a). Jāmadagnya, or (Paraśu-)Rāma, is said to have been the incarnation of Saṁkarṣaṇa (66b-70), Kākutstha (Rāma) is then described but there is a gap of a few lines in the text here; Rāma is said to return to his abode after his mission and become the Lord Himself [Bhagavān] (71-73a), and Sāttvata (Kṛṣṇa) is Vāsudeva's answer to Earth's plight during *dharma's* decline. It is interesting to note that "Sāttvata" is another name, here, for Krishna who, born among the shepherd group known as "*Sāttvatas*," delivered the teaching known as Pāñcarātra. Consequently, this teaching, too, came to be known as "Sāttvata" and those who follow it are to be known by such names as Sāttvatas, Pāñca- rātrins, Bhāgavatas and Vaiṣṇavas (73b-83).

IV. यागविधि *Yāgavidhi* (55 ślś.)

"Concerning (7 kinds of) Sacrifice".

Sanatkumāra proposes to tell how *dīkṣā*-initiation should be given to each of the four different classes, as well as to women, according to different times of the year—using in all cases a *cakramaṇḍala* as means of initiation. Care must be taken to initiate the lower class people and women only in certain, specific times of the year. Details for initiating twice-born men, he says (10b), have already been given in the chapter on *maṇḍalas* in the "*Brahma-rātra*" section*; there also (13b) are to be found details for *yāgamaṇḍapas*, *maṇḍalas*, and special types of *yāgas* in the chapter on *dīkṣā*-initiation † (1-15a). Then he proceeds to differentiate seven variations of *dīkṣā* according to the details of *yāga*-procedures. The first variety, called "*yāga*," is for *śūdras* and women; it differs from the other six varieties according to the number of *kalaśa*-pots involved, the *dakṣiṇā*, *etc.* (15b-20). Then, the second, called "*stoma*," which may be

* Is it possible this reference is to "*Brahma-rātra*" ch. V? If so, then the chapter as currently presented is incomplete.

† Perhaps referring here to one of the missing opening chapters.

utilized by all classes, is briefly described (21-27a), followed by descriptions of the following varieties : " *mahāyāga* " (27b-36), " *adhvara* " (37-40a), " *sava* " (40b-44a), " *kratu* " (44b-47a) and " *harisioma* " (47b-52). The last one, although merely mentioned, is praised as " best. " The chapter concludes by saying that those who have undergone *dīkṣā*-initiation by one or another of these methods should be distinguished by the following names respectively: *samayin*, *dīkṣita*, *cakravartin*, *abhiṣikta*, *guru*, *ācārya* and *bhagavān* (53-55).

V. परिवाराध्याय *Parivārādhyāya* (41 śls.)

" Chapter Concerning the Placement of the Lord's Retinue (in the Temple-Compound) ".

Sanatkumāra undertakes to enumerate the entourage of Viṣṇu as was told him by Indra. He notes that the members of the retinue of the Lord differ according to the posture in which He is to be found—sitting or standing—and in each case he gives three alternative sets of retinue-members classed according to " good, " " better, " and " best. " Further, the placement of the *parivāra-devatās* will be different according to whether one is referring to those in the immediate presence of the Lord (*antar ālayam*) or around the temple precincts (*bahir ālayam*). In the twelve lists, the number of gods named varies from two to six to twelve (1-41).

VI. विद्येशोत्पत्ति *Vidyeśotpatti* (154 śls.)

" The Origination of the *Vidyeśas* "

Sanatkumāra proposes to take up here the origination of the four cardinal directional forms of the Lord : From Vāsudeva or Sadāviṣṇu, Vāsudevākṣara or Mahāviṣṇu was manifested and He in communion with His power (Śānti) manifested Saṁkarṣaṇa or Śaṅkara; from Him and Śrī rose Pradyumna, or Brahmā; from Him and Sarasvatī came Aniruddha; From Him and Rati came the progenitors of all the worlds (Loka-pitāmahas). These constitute the basic processes of subtle creation (*sūkṣmasṛṣṭi*) (1-16).

Next is described the gross creative process, as it issues from Aniruddha—following the usual exposition starting with waters, the Lord's repose thereon, the Brahmā-bearing lotus from Aniruddha's navel, the worlds, the gods, *etc.* (17-29a). Also from this Aniruddha's dismemberment came the " eight "—Agni from his mouth, Earth from his feet, Vāyu from his breath, Antarikṣa from his heart, *etc.* (29b-33a).

Vāsudeva manifests himself in twelve (unnamed) forms (34b-42a), details of which are said (37b) to be found in the " *Mahendrasaṃhitā.* " Then follows a detailed enumeration of the many names to be given to Viṣṇu as He performs the functions of guarding the ten directions of the world—100 names for Viṣṇu's

forms (*Nāyakas*) in the East, 100 for the Southeast, 100 for the South, 100 for the Southwest, 100 for the West, 100 for the Northwest, 100 for the North, 100 for the Northeast, 100 for the lower direction and 100 for the upper direction (42b-154).

VII. विष्णुलोकविस्तार *Viṣṇulokavistāra* (118 śls.)

" Some More Details about the Dominions of Viṣṇu "

Sanatkumāra undertakes here to describe the different worlds governed by the various forms of Viṣṇu. The first of these is *Varāhaloka*, which is described in terms of its extent, its buildings, *etc.* (1-12). This is followed by Cakraloka (13), Rāmaloka in the Southeast (14-25a), Narasiṁhaloka (25b-36a), Rāmaloka in the Southwest (36b-45a), Varuṇaloka (45b-55), Vāyuloka (56), Vāmanaloka (57a) Hayaśīrṣaloka (57b-68a), Vāsudevaloka (68b-77), Īśānaloka (78-79), Kāpilaloka (80-94), Viṣṇuloka (95-97), Brahmaloka (98-106) and Mahāviṣṇuloka (107-113a). In this last abode all the Great Ones who continually worship the Lord in His Ultimate Form will be found. The chapter ends with the counsel to remember that all the forms enumerated are from one and the same Source; to remember this fact is to gain release. Even the mere reading of this chapter will serve to annul all one's sins (113b-118).

VIII. शिष्यलक्षण *Śiṣyalakṣaṇa* (64 śls.)

" On Characteristics of Aspirants "

Here Sanatkumāra turns to *yoniśuddhi*, by which he refers to the purity of the parentage on the female side for candidates for initiation who have been born out of wedlock or to couples of mixed-classes marriages (1-34). Then he turns to *bījaśuddhi*, or the analogous purity on the male side for candidates for initiation who are either bastards or the issue of mixed-classes marriages (35-49). He also mentions that some people are made automatically ready for initiation by virtue of their class-origin, the area of their birth, the discipline which they are able to exert over their bodies, or the sacraments which they have already piously observed — *varṇaśuddhi*, *deśaśuddhi*, *dehaśuddhi* and *kriyāśuddhi* (50-64).

IX. आचार्यलक्षण *Ācāryalakṣaṇa* (93 śls.)

" Characteristics of a Preceptor "

Once a man has acquired the status of preceptor, he must avoid doing certain things such as making worship a profitable vocation, omitting set liturgies of worship, eating from bronze utensils; it is also stated that he must be of a pure mind, of good family, well-educated, *etc.* A pure brahmin origin is, of course, preferred; but even lower class people and progeny of certain

mixed-classes marriages—with the exception of *śūdras* and such folk—may be eligible (1-50a). One who is a proper preceptor should bear witness to the dignity of his office not only by his behaviour and dress but also by displaying certain auspicious birthmarks, by performing all activities scrupulously, *etc.* (50b-83a).

As part of *dīkṣā*-ceremonies, no matter what the caste of the initiate be, the following four parts must be taken in order (83b-85) : *prokṣaṇa* (86-87a), *maṇḍaladarśana* (87b-88), *puṣpayāga* (89-91) and *dīkṣā*-proper (92-93) * * * [gap] * * *.

IV. *ṚṢI-RATRA**

I. कालाध्याय *Kālādhyāya* (72 śls.)

" Chapter Concerning the Pañcakāla Observances ".

Sanatkumāra says he will now transmit the teaching " *Ṛṣi-rātra* " as it was given to him by the sages of yore. He proposes to commence by talking about the *pañcakāla*-divisions of worship into *abhigamana* (1-6a), *upādāna* (6b-9a), *ijyā* (9b-11), *svādhyāya* (12-13a) and *yoga* (13b). This latter has already, he acknowledges (14b), been taken up in its six-fold classification in the " *Padmodbhava.* " He then launches upon a protracted discussion of physiology, the emphasis being upon the *nāḍī*-pulses, mentioning in passing (20b) the " *Śatasahasrikā-saṃhitā.* " Some attention is given to the functions and control of the vital airs, and to the fact that the place where the Lord resides within is the heart's cavity (14-72).

II. मुद्रालक्षण *Mudrālakṣaṇa* (98 śls.)

" Chapter on Hand Gestures "

Sanatkumāra here describes 81 *mudrā*-gestures, and briefly notes how the hands form them. Those mentioned are : *muṣṭi, snāna, gandha, puṣpa, dīpa, dhūpa, yajñopavīta, vastra, alaṅkāra* and *vainata.* Also : *ācāra, rakṣā, para, svāgata, saṅkhyā, pratimā, tarjanī, dvandva, vyūha, nāga, grāsa, paśu, mṛgī, hasta* and *dāna* (1-22). Also : *liṅga, prati, ..., sṛṣṭi, praṇava, śleṣa, vistīrṇa* (= *prasṛti*), *dhvaja, bīja, brahma, viṣṇu, rudra, siṃha, toraṇa, cakra, gadā, mukha, dhanus* and *śakti* (23-48). Also : *kūṭa, śayana, garuḍa, vyoma, sarpa, mahā, mālā, musala, śrīvṛkṣa, valaya, kuṇḍa, parama, tomara, hayaśīrṣaka, vāmana, śakra, agni, nirṛti, varuṇa, vāyu* and *soma* (49-77). Also : *nirmālya, vasana, śakti, kāla, loka, nṛtta, gīta, vādya, yoga, tattva, jñāna, karma, nyāsa, mantra, pāśa, kalaśa* and *kavaca* (78-97). The last verse (98) says that the " *Bṛhaspati-rātra* " tells how to employ these *mudrā*-gestures.

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* Called "*mukti (muni)-rātra*" in MT. R. 3456, " *Brahma* " *VI:127a*.

III. योगविधि *Yogavidhi* (120 śls.)

" Rules for Yogic Practice "

Sanatkumāra says that the practice of yoga brings success to those who do it. He commences his discussion by citing certain foods that are *sāttvika*, *rājasa* and *tāmasa* in character (1-24a). He then names and describes ten *āsana*-postures (24b-39). Thereupon, he turns to the citation of certain mountains, river-banks, forests, tanks, hermitages and temples—naming places located thoughout India—where yoga may be agreeably undertaken alongside the worship of the inscrutable Nārāyaṇa. Such "*kriyā*"-type yoga leads to the "*jñāna*"-type of realization. When one has passed to this stage, and having mastered the *pañcakāla*-routines and certain matters in the Pāñcarātra teachings, and when he has absolute belief in what the Lord has spoken, then he can undertake *prāṇāyāma* (40-58). The instructions for undertaking *prāṇāyāma*-breathing and *dhyāna*-meditation are given (59-96).* He then describes the steps or stages one may expect to pass through as one moves closer to his final yogic goal (97-120).

IV. तपोऽध्याय *Tapo'dhyāya* (67 śls.)

" Chapter on Ascesis ".

Sanatkumāra offers now to list places in "*Pūrvadeśa*" that are conducive to the practice of *tapas*-austerities. Most of the places named—Prayāga, Kurukṣetra, Badarī, Brahmadurga, Devatīrtha, the Ganges basin, *et. al.*—seem to be located in the North (1-13a). He then turns to the time-periods in which such ascesis can best be undertaken (13b-15a). He then mentions the different ways by which one may fast (15b-18) and undertake *prāyaścitta*-penances by *japa*-repetitions and other methodical disciplines (19-67). Special reference is made in passing to the " Vaikhānasas " (63b) and to the " Bhāgavatas " (64b).

V. पुष्पयागाध्याय *Puṣpayāgādhyāya* (45 śls.)

" Chapter on Worship with Flowers ".

The subject focused upon here is the method of arranging coloured flowers in a *maṇḍala*-design as a part of the *dīkṣā*-initiation rites, offering *bali* to the deities installed therein, and leading the initiate around the " interior " or else the circumference (depending upon the initiate's caste and sex) of the *maṇḍala*-design (1-36). He also mentions three types of *mantras* to be given to the initiate during *dīkṣā*—*vaidika*, *tāntrika* and *vaidikatāntrika* (37-40a). He refers

* Śl. 59b, 61a both mention "*Padmodbhava*" where these matters have already been taken up, the first reference citing the "*Kālādhyāya*" (of " *Padmodbhava* " or of the present *Sanatkumāra* " *Ṛṣi* " I ?).

(44b) to the "*Brahma-rātra*" section for further details about *dīkṣā*.* He concludes by saying that *puṣpayāga* in the Nārāyaṇa *maṇḍala*-circle could be done by brahmins only (40b-45).

VI. बलिविधान *Balividhāna* (181 ślṣ.)

"Regarding *Bali*-offerings".

Balidāna-offerings are here described step-by-step (as they are a part of the *dīkṣā*-rites?). The first matters taken up are the *pātra*-vessels to be used, the metals from which they are to be made, and their shape, *etc.* (1-14). Then the attention turns to the grains to be used (15) and moves on to details of how to perform *bali*-offerings with the proper *mantras, mudrās*, etc. (16-181). (The "*Māhendra-saṃhitā*" is referred to in 6b.)

VII. छन्दोविधि *Chandovidhi* (73 ślṣ.)

"Concerning Meters (of *Mantras*)"

The chapter promises to give the "*ṛṣi*," "*chandas*"-meter and the presiding deity for *mantras*. The *mantras* dealt with are: "*aṣṭākṣara*," the "*Viṣṇugāyatrī*," "*ṣaḍakṣara*," the seven Vedic meters, the "*mahāsudarśana*," the "*nārasiṁha*," and those to the five weapons of the Lord (1-31a). Also: "*mālāmantra*," the *mantras* to the four *Vyūhas*, "*śrīmantra*," "*sarasvatīmantra*," "*ratimantra*," the *sūryamantras*, "*varāhamantra*," "*mādhavamantra*," "*viṣṇumantra*," "*madhusūdanamantra*," "*vāmanamantra*," "*hṛṣīkeśamantra*," "*padmanābhamantra*," "*keśavamantra*," "*nārāyaṇamantra*" and "*govindamantra*" (31b-49). Finally, the six "*mātṛmantras*," the "*Viṣvaksenamantra*," "*caṇḍamantra*," "*pracaṇḍamantra*," "*garuḍamantra*," those to the *bhūtas* and *grahas*, and others to the Lord's attendants, *etc.* (50-71a). In most cases merely the meter is given; but sometimes the "*ṛṣi*" and the presiding deity is also given. The chapter concludes (71b-74) by urging a practitioner to employ *japa*-repetitions and to make *bali*-offerings, *yajña*-sacrifices, *etc.* in order to tap the power of the *mantras*.

VIII. प्रायश्चित्तविधि *Prāyaścittavidhi* (186 ślṣ.)

"Rules for Penances".

Sanatkumāra says he will here tell how *samayin*-initiates are to perform *prāyaścitta*-penances properly. He commences by saying that an initiate is to worship God six times daily—and there are different titles given to initiate according to the frequency of their daily routines (1-26). He then points out

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* Earlier reference had been made to this also in śl. 18b. As in "*Indra-rātra*" iv, where reference to chapters on *dīkṣā* in "*Brahma-rātra*" is also made, this too may be referring to "lost" chapters.

that there are different *prāyaścitta*-penances appropriate to each group according to the number of days they have been lax in their specific routines (27-40). He then turns to sins of commission, as for examples the *prāyaścitta*-penances appropriate for particular moral lapses and for breaking dietary rules, *etc.* It may be noted that the section (41-69; see also 127-132) given over to atonements for sexual offenses is somewhat longer than that devoted to dietary errors (70-87). Next treated are *prāyaścitta*-penances for abuses of toilet etiquette (88-111), followed by those appropriate for lapses in social behaviour, breaking of promises, maligning fellow Vaiṣṇavas, *etc.* (112-126). The last portion of the chapter is taken up with the penances for such offences as drinking intoxicants; stealing; killing women, children, brahmins, kings and certain animals; absconding with temple properties; *etc.* (133-186).

IX. ब्रह्मकूर्चविधि *Brahmakūrcavidhi* (52 śls.)

"Rules for making *Brahmakūrca*"

Sanatkumāra here tells how to prepare a *brahmakūrca*-mixture—including the vessels to be used, the *mantras* to invoke according to the caste of the recipient, making the constituent *pañcagavya*, and adding the necessary barley powder and water, the *mudrās* employed in mixing (1-43). The chapter closes eulogizing the effects of using this mixture, not only as a *prāyaścitta* means but also as a general tonic for initiates (44-52).

X. शास्त्रलक्षण *Śastralakṣaṇa* (64 śls.)

"A Description of the Lord's Weapons".

Sanatkumāra offers to recount the story of how the weapons of the Lord came into being when the gods requested Nārāyaṇa to help them in their encounters with the demons. At their request He produced the *cakra*-discus from His mouth, the *khaḍga*-sword from His right foot, the *musala*-pestle from His left foot, and also the *śārṅga*-bow, the *gadā*-mace, the *triśūla*-trident, the *paraśu*-axe, the *śakti*-spiked-missile, the *pāśa*-noose, the *tomara*, the *vanamālā*-garland, the *aṅkuśa*-goad, the *kṣurikā*-razor, *etc.* These the Lord gave to different deities—for examples, the *pāśa*-noose went to Varuṇa, the *Triśūla*-trident to Śiva, the *paraśu*-axe to Brahmā, *etc.* (1-31). He also composed a handbook, known as the "*Dhanurveda*," which has been passed down from generation to generation. It tells how to use these weapons, both as "*astra*" or as "*śastra*" effectively. Of all the weapons, the best is the *dhanus*-bow—and there are several five-fold classifications of weapons given here, along with the five types of people who may most effectively use them, the five grips most sure to give careful aim, *etc.* (32-55).

Since Viṣṇu presides over the powers inherent in all the weapons, one who would become an expert "sharp-shooter" [*astraśikṣā*] should undertake

dīkṣā-initiation using the *cakramaṇḍala* in which Viṣṇu with His *astra*- and *śastra*-weapons is honored (56-64).*

[A fifth "*rātra*" seems no longer to be extant. Internal evidence suggests ("*Ṛṣi*" II : 98) that this may have been called "*Bṛhaspati-rātra.*"]

CRITICAL NOTES:—

While the arrangement of the four "*rātra*"-sections in the current Adyar edition is quite satisfactory, and answers to most of the internal references within the "*rātras*" to other "*rātras,*" it should be noted that the present arrangement is by no means sacrosanct. Not all manuscripts follow the same arrangement; and what in the published edition may say "......will be taken up in [named]-*rātra*" in certain manuscripts reveals the past tense—and vice versa. Moreover, "*Brahma-rātra*" VI : 125a in one recension mentions "*Mukti-rātra*" (in the printed edition the alternate reading "*Ṛṣi-rātra*" is selected). *Mukti*°, as already pointed out, is obviously a misreading for *Muni*°. It is not at all certain that the missing "*Bṛhaspati-rātra*" was originally placed last. In none of the present chapters do we encounter the conventional opening chapter setting the narrative framework; it may have been in the missing "*Bṛhaspati-rātra*" or, again, in the "lost" opening chapters of the "*Brahma-rātra.*"

That there is another "*Sanatkumāra-saṃhita*" that belonged to the Pāñcarātra school is confirmed by the fact that certain chapters from it survive in secondary Pāñcarātra collections. A chapter 32 on "*jalakrīḍāmahotsava*" is presented in *Utsavasaṁgraha* (MT. 3286); a chapter 44 on "*maraṇaprokṣaṇa-vidhi*" is found in *Prāyaścittasaṁgraha* (MT. 3743). Other chapters will perhaps be found in other secondary works.

Care should be taken not to confuse either of the two Pāñcarātra works called "*Sanatkumāra-saṃhitā*" with yet another work by this name. It, too, is printed (Calcutta, Narayana Press, 1890—24 pp. —*Devanāgari* script). It is a dialogue between Sanatkumāra and Pulastya in eleven chapters, and concerns itself with Kṛṣṇa-worship. It is not a Pāñcarātra document.

Five other works are mentioned in the course of the text at hand. "*Padmodbhava*" (sometimes without any suffix, sometimes as "*saṃhitā,*" and sometimes as "*purāṇa*" is named eleven times—"*Śiva*" III : 10b, 14a, 31a; VII: 14b; "*Indra*" III : 59a; IX : 9a, 14b; "*Ṛṣi*" I : 14b; III : 59b, 61a; VI: 6b. "*Māhendra-saṃhitā*" is mentioned thrice—"*Śiva*" II: 29a; "*Indra*"

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* Note: The editor of the printed edition has chosen to compress into one final chapter what is in some *mss* (*e.g.* M.T. 3456 and a privately owned *ms.* in Śrīraṅgam) divided into two chapters, X (48 *ślokas*) and XI (13 *ślokas*). Also added to the pointed text is the last line, not found in all manuscripts, that what follows is going to be "*Bṛhaspati-rātra.*"

VI : 37b ; and "*Ṛṣi*" VI : 6b. A "*Śatasahasrikā-saṃhitā*" is mentioned in "*Ṛṣi*" I : 20b ; and a "*Nāradārcanikā*" is named in "*Śiva*" VII : 12b. The closing chapter of "*Ṛṣi-rātra*" dwells at length upon the teachings of the "*Dhanurveda*".

Typical Pāñcarātra attitudes are struck throughout the present work. Most notable are the treatment of the *Vyūha*-modes of the Lord, the fact that *dīkṣā*-initiation is open to all including women and *śūdras*, and the "prayogic" flavor of "*Śiva*" III. Because of the nature of the work, it cannot be recommended as a text for early study by those wishing to familiarize themselves with what is the norm among the *saṃhitā* works of the *Pāñcarātrāgama*.

सात्त्वतसंहिता

[Index Code: Satt]

SĀTTVATA-SAṂHITĀ

RARE:

Edited by P. B. Anantha Chariar,
Sudarśana Press, Conjeevaram,
" Śāstra-muktāavali " No. 15 (1902).
Devanāgarī script.

Introductory Remarks :—

This is one of the most esteemed among the numerous Pāñcarātra *saṃhitās* and is, presumably, one of the most ancient surviving works. It is called elsewhere* one of the " Three Gems " of the canon, and it thus ranks in authority along with *Pauṣkara-saṃhitā* and *Jayākhya-saṃhitā* (c.v.). "*Sāttvata*" is named in the following canonical lists: *Kapiñjala* (20/100), *Pādma* (14, 23, 71/108), *Pārameśvara* (1/17), *Puruṣottama* (65/106), *Bhāradvāja* (22/103), *Mārkaṇḍeya* (52/91), *Viśvāmitra* (6, 10/108) and *Viṣṇu Tantra* (4/154).† It has been cited as an authoritative work in the corpus by Utpala in *Spanda-pradīpikā* (9th or 10th century), by Rāmānuja in his *Śrībhāṣya* (12th century—quoting II: 4a-5b) and by Vedānta Deśika in his *Pāñcarātrarakṣā* (14th century). Further, other Pāñcarātra works mention it respectfully (*e.g.*, *Aniruddha-saṃhitā* XXIV: 76 and *Ahirbudhnya* V, end) or quote from it *e.g.*, a secondary work called " *Pāñcarātrāgama* "—MT. 3257—quotes chs. VI, VII and XXI; also (*Prāyaścittasaṁgraha*) (MT 2996) quotes from the sections on *Pavitrāropaṇa*, *viz.* XIV or XX; and *Utsavasaṁgraha* (MT. 3286) quotes from either ch. VII or VIII; *et. al.*) As such, then, it may be turned to for an authoritative, albeit primitive, exposition of the system.

As it presently comes to us it is a work of nearly 3500 *ślokas* divided into twenty-five short, medium and long chapters. The key term for understanding almost 75 percent of the text is " *mantra* ". For, chs. II-VI concern silent, followed by overt, liturgical worship of " *ekamūrti* " forms of the four *Vyūhas* with the appropriate *mantras*; chs. IX-XIII contain much the same type of materials in regard to the *Vibhava* forms; chs. XVI-XXIII concern *dīkṣā*-initia-

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* *Īśvara-saṃhitā* I: 64, *Pārameśvara-saṃhitā* I: 19; see also *Jayākhya-saṃhitā* I: 1-14.

† This may also be the work referred to by the titles " *Sattva* " and " *Satya* " or " *Satyokta* " : see *Puruṣottama* (11/106); *Bhāradvāja* (11, 48/103), see also *Kapiñjala* (90/100), *Pādma* (14, 23, 71/108), *Bhāradvāja* (91/103), *Mārkaṇḍeya* (51/91), *Hayaśīrṣa* (11/25), *Agni Purāṇa* (11/25) and *Maheśvara Tantra* (12/25). The duplication and triplication of its title thus in the canonical lists need not surprise us; the lists are in all cases more indicative of canonicity than definitive.

tion into the lore and uses of all the requisite *mantras*. The remainder of the work—chs. VII-VIII, XIV-XV and XXIV-XXV—concerns special supererogatory (*vrata*) undertakings, the festive *pavitrāropaṇa*-rites, and temple-and icon-construction respectively. Ch. I is a conventional introductory chapter setting the scene. The framework narrative has Nārada relating to some sages what Bhagavān told to Saṃkarṣaṇa—the latter in turn having (as Paraśurāma) given it to him.

The *Sāttvata-saṃhitā* is particularly marked by an apt use of metaphor at certain points; this alone puts it in a class by itself. Further, throughout, its practical injunctions are interspersed with theological discussions. These embellishments do two things: on the one hand there is, then, a tone of sophistication given to the various treatments; on the other hand, the narrative at times appears to become discursive, even rambling, should the reader be distracted by the theological digressions. It may be worth noting that, as in the other early *saṃhitās* (*e.g.*, *Ahirbudhnya*, *Viṣvaksena* and *Sanatkumāra*), the dominant theological stance is to stress the fact that, despite His *Vyūha*-modes of existence, His *Vibhava*-manifestations and His *avatāra*-incarnations, none the less God is One (see chs. IV, V, IX and XII).

The *Īśvara-saṃhitā* (25 chapters) is traditionally supposed to be derivative from the *Sāttvata-saṃhitā*. We have already noted in our discussion of *Īśvara-saṃhitā* (*q.v.*) certain discrepancies in the two texts' treatment. The *Īśvara-saṃhitā* is closely connected with the worship at Melkoṭe, where Rāmānuja stayed. Another work, *Sāttvatatantrabhāṣya* (MT. 2275), by Alaśiṅgabhaṭṭa, " son of Yogānandabhaṭṭa of Mauñjāyana family and worshipper of God in the temple at Melkoṭe, " may be even more important toward understanding the place of the *Sāttvatasaṃhitā* at Melkoṭe.

For certain problems related to the text, see " Critical Notes, " below.

DESCRIPTION OF CONTENTS

I. शास्त्रावतारण *Śāstrāvatāraṇa* (27½ ślś.)

" The Transmission of the Teaching "

The scene is set in the Malaya Mountains (= the Western Ghats of South India). Some sages were worshipping Viṣṇu there. One day Nārada, desiring to see the Paraśurāma incarnation of Viṣṇu believed to reside in those mountains, came there. Knowing that Nārada was truly devoted, Paraśurāma enjoins Nārada to pass on the " *Sāttvata-śāstra* " to the sages living in the area. Thereafter He leaves Nārada, who in turn wanders to various *āśramas* where the inhabitants approach him and, discovering his purpose, request that he tell them the truths of the " *Sāttvata-śāstra.* " (1-16).

Nārada says his message is secret and has come to him from the lips of Saṁkarṣaṇa who in turn learned it directly from Bhagavān in a conversation those two had in *Tretāyuga*-times. The conversation is then related, as Saṁkarṣaṇa asks Bhagavān about His red color. Bhagavān replies that His coloring depends upon the purity of His devotees' faith, and that in the *Tretāyuga*-period their faith is mixed with passion—hence His color. Saṁkarṣaṇa asks how people may be freed from such passions. This can be done, replies Bhagavān, by turning one's devout attention to the threefold aspects of God [*brahman*]—His *Para-*, *Vyūha-*, and *Vibhava*-forms. These are described briefly in the closing three *ślokas* (17-28a).

II. उपासनविधि *Upāsanavidhi* (76½ ślś.)

" Rules for Contemplation (Preliminary to Liturgical Worship) ".

Saṁkarṣaṇa asks to know what method is to be used in worship. Bhagavān says that the four *Vyūhas* of the Lord may be worshipped by means of *mantras*, which *mantras* are normally only for brahmin's use but which, after (Pāñcarātra) initiation, may be employed by any devotee of any class-origin (1-12). He then commences to tell how the worship of the Lord in an " *ekamūrti* "-form is to be done—with the usual offerings of flowers, incense, lamps, *etc.*, but, in addition, by the preparation and use of a so-called " *varṇacakra* " design. How this " *varṇacakra* " motif is made is detailed: being in the form of a wheel, letters [*varṇa*] are put in the spaces between the spokes, along the rim, *etc.* (thus presumably representing in a visible and mnemonic form the realities of the physical and spiritual universe for contemplation). Brahman, with His form on some occasions and without form on others, is to be meditated upon in the hub (13-42). A description of the method of worship [*ārādhana*] (with the " *varṇacakra* " ?) is then begun—in this chapter covering the preparations of the worshipper, the steps of preparing the other instruments of worship, the procedure for meditation preliminary to formal and liturgical worship, and the petition by the worshipper that what he is about to do will please God—interspersed with some philosophical reflections like those (68 ff.), for example, on sound [*śabda*] as the ultimate principle which comprehends even God (43-77a).

III. सुषुप्तिव्यूहमन्त्रोद्धार *Suṣuptivyūhamantroddhāra* (58½ ślś.)

" Composing *Mantras* addressed to the *Vyūhas*. "

Bhagavān continues by returning to further description of the "*varṇacakra*" design, telling how the *Vyūha*-manifestations are to be meditated upon. He explains that on the pericarp of the letter " Ha ", which is called the stage of " deep sleep " (*Suṣupti*), the Unborn Supreme Being which manifests itself fourfold is to be meditated upon (1-16). He speaks then of four *mantras* by

which the unmanifested *Vyūhas* of the Lord are to be worshipped. The passage gives directions for composing them by mentioning what letters are to be placed in what parts of the *Varṇacakra*. The first of the four *mantras* has, all told, twenty-one letters and ends with "*kartre namaḥ*" (17-28) ; the second has, all told, eighteen letters including its ending "*namo namaḥ*" (29-34) ; the third has, all told, twenty-three letters including its ending "*namaḥ*" (35-46) ; and the fourth has, all told, eighteen letters including its ending "*bhūr bhuvas suvaḥ*" (47-59a).

IV. सुषुप्तिव्यूहमन्त्रोद्धार *Suṣuptivyūhamantroddhāra* (46½ ślś.)

"Composing *Mantras* addressed to the *Vyūhas* in their Unmanifested Form"—(Continued)

This chapter treats an alternate method (to the preceding) by which one may construct *mantras* from the *cakra*-design (1 ff.). In this method one imagines Bhagavān to pervade the *cakra* and, starting from the given spot on the wheel and remembering the four colors [*varṇa*] ascribed (8-11) to the four *Vyūhas* as well as their weapons (12-19), one selects letters [*varṇa*] in a manner reminiscent of the previous way. Specific directions are given for making up a "*Viśākhayūpa*"-*mantra* addressed to all four aspects of God at once. This *mantra* has twenty-four letters (21-30). Also, directions are given for composing a thirteen-syllable *mantra* (35-39), as well as for three others (40-41 ; 41b-43). These last four *mantras* are to be addressed respectively to each of the four *Vyūhas* (44-47a).

(A useful metaphor is encountered in this chapter (31-34) explaining how, despite the seeming difference of the four *Vyūha*-forms and the respective worship in separate *mantras*, God is One : just as the sun reflected in different ponds is one, so the God Who is reflected in the different *mantras* is also One.)

V. सूक्ष्मव्यूहदेवतान्तर्यागविधि *Sūkṣmavyūhadevatāntaryāgavidhi* (110 ślś.)

"Rules for the Contemplation of the *Vyūhas* in their Manifest Forms"

Further, the devotee is to contemplate the four aspects of God—in the "*sūkṣmavyūha*" manifestations in which they adopt their destructive forms [*apyayayoga*]—by a method of *dhyāna*-meditation focused on the *cakra*-motif. Each of these four aspects—Vāsudeva (9-12a), Saṁkarṣaṇa (12b-14a), Pradyumna (14b-16) and Aniruddha (17-18)—have their distinctive as well as their common traits (19-21). A method of seeing them in the mind's eye with variant colors is given, along with appropriate *mantras* for these (composed in a manner similar to the methods described in the preceding two chapters) (22-66). Another special set of four *mantras* is similarly given (69-78a). These four *Vyūhas*—though of one origin and essence—have four different acti-

vities which characterize them: activating, delivering, controlling and protecting (82-87). The variant coloring of the four *Vyūhas* in the different *yuga*-ages is also explained (88-95) for purposes of *dhyāna*-meditation.

Then a brief essay ensues in which God's unity in diversity is treated, this being one of the more sophisticated discussions of the literature of the *Pāñcarātrāgama* due to its eclectic spirit of bringing together theological, philosophical, psychological and liturgical concerns of the Pāñcarātra system (96-107a). The chapter closes by pointing out that the foregoing has all applied to contemplative, or silent, worship [*antaryāga*], and is to be undertaken with faith [*śraddhā*] and devotion [*bhakti*] (107b-110).

VI. सूक्ष्मव्यूहदेवताबहिर्यागविधिः चातुरात्म्याराधनविधिश्च

Sūkṣmavyūhadevatābahiryāgavidhiḥ cāturātmyārādhanavidhiśca (224 śls.)

" Rules for Liturgical Worship of the *Vyūhas* in their Manifest Forms, and Guidelines for a Contemplative Discipline directed at the Four ".

This chapter turns to the liturgical aspects of overt worship [*bahiryāga*]. The rites begin by cleansing the pedestal-area [*bhadrapīṭha*] on which the icon is kept—by sweeping away old flowers, washing it and by chanting a specified *mantra*—whereupon worship with water, incense, flowers, *etc.* is to be done (1-6). The details of how the liturgy step-by-step is prepared for and how it proceeds are given (7-131).

First, the disposition of the vessels used in the service is outlined—where the *arghya*-water is to be placed for later use, where the *snāna*-water is to be placed, and where the *pādya*-water is to be kept, as well as other containers to be used. God's presence is invoked into these various containers, and the worshipper petitions God to accept his forthcoming worship (7-28a). Then the icon is offered the water set aside for washing His hands [*arghya*] by putting some drops on His head (28b). This is followed by offering the water set aside for cleansing His feet [*pādya*] (29a), whereupon wooden sandals for His feet are symbolically offered, too. A special bathing cloth is advanced (29b), and then various items are given in order (verbally ?) to the icon—a pot filled with rice, a mirror, sandal-paste for the hands, a plank for sitting on during the bath, a tooth-brush, a tongue-scraper, water for washing the face, scented oil for an oil-bath, a detergent powder [*udvartanam*] for removing the oil afterward, some hot water, sandal-paste mixed with camphor, cow's milk for a milk-bath, curd for a curd-bath, honey for a honey-bath, sugar-cane juice or sweetened water for bath, juice of *dhātrī*-fruit for a bath, water mixed with red-sandal for a bath, another dozen or more kinds of water each for bath, ending with a libation of water

from holy rivers 30-40). During these baths incense will have been offered, after which incense-scented and -purified towels are offered to cleanse off the deity's body—one for the head and one for the body. Then the idol is removed to a dry spot, where four vessels are set, filled with sandal-water and they are to be decorated with sandal-paste, garlands etc. (41-50a). After this the *pādapīṭha* (foot-rest) is to be set and then wind should be wafted with a fan of peacock feathers; then is offered a comb, followed by offerings of betel nut, flowers, silk clothes, the "sacred thread," an upper cloth, a crown and all other kinds of ornaments. Again flowers from neck to foot are to be offered along with bangles and *pratisara*. Then cosmetics are applied to the deity; also betel nut for chewing is given. Two flowers—one over each ear — are given, whereupon a mirror is advanced to "show" the deity what has been done (50b-58a). Then a flower-festocned lamp is waved before Him, followed by incense accompanied by bell-ringing. A (third?) pair of sandals are (verbally) offered, along with a white umbrella, a palanquin, chariot and other vehicles marked with Garuḍa. Two long-handled whisks are also supposed to be offered, as well as music, *éclat* and entertainment. Praises are to be sung, whereupon the worshipper circumambulates the icon and falls at its feet (59b-63a).

Then the food-offerings are to be made on a table covered with white silk etc. Curd, honey, ghee, cold water, *etc.*, are offered, after which water is again offered for cleaning the idol's mouth. Then a decorated cow is paraded before the idol, whereupon prepared, cooked foods are brought, followed by drinks and sweets. Again water for washing out the mouth is offered, followed by betel nut and leaf (63b-69a).

Next the *arcaka* rubs sandal-paste on both his hands and he begins worship with *mudrās* (69b-73a), followed by a *japa* which may be done with a rosary or with fingers (73-74). The edible dishes are removed, and then *homa* is done in a fire-pit prepared for the purpose and in a method according to prescribed steps (75-131). This ends the *pūjā* liturgy of a single icon.

A new section of this chapter begins by turning to what is presumably an option on the above, namely the liturgy to be followed when the four *Vyūhas* are worshipped. In this kind of endeavor, fire is taken from a single *kuṇḍa*-pit and divided into four parts—just as the Lord is One Who takes four Aspects—and one by one *homa* is to be done in each with different materials and accompanied by different *mantras* (132-162). After *agnikārya* is over (163), then *pitṛsaṃvibhāga*-rites must be attended to. This is done ideally with four carefully-selected Pāñcarātra brāhmins who are imagined to be the four *Vyūhas* (170) and who are so worshipped (163-180). This is followed by *ātmayāga* in

which the priest imagines the four *Vyūhas* within himself and ritually worships them. Then the priest goes to the sanctuary of God [*bhagavad-gṛham*] and, falling down at the feet of God, he recites sacred texts (181-190).

These things, then, having been scrupulously done, later after bathing in the evening, he will again worship God (and the fire) before going home. Still later, while at home, he will interrupt his sleep (193) at midnight and will arise and do *nyāsa*-concentrations of Aniruddha, Pradyumna, Saṁkarṣaṇa and Vāsudeva in different portions of his body. Further yogic exercises are also to be done (198 ff.) in the quiet of his home in the middle of the night—to the end that he may the better concentrate on God in each of His Four Forms. Anyone who does this for a year will come clearly to see *Vāsudeva, etc.* (191-215). The chapter ends by saying that whoever does this comprehensive routine scrupulously day in and day out will be richly rewarded with spiritual gifts (216-224).

VII. व्रतविधि *Vratavidhi* (124 śls.)

" Rules for (Supererogatory) Observances "

The chapter opens with an eulogy of performing certain supererogatory functions [*vrata*]—all seemingly connected with the four *Vyūhas* and their worship—praising those who undertake these extended modes of worship (2-10). The first observance mentioned is a special celebration in the annual *kārtika*-month, and it is a liturgy which all four castes may do (11-37a).

The next observance mentioned is to begin in *śravaṇa*-month and continues for one year; it is, however, for brāhmins only to perform. In this, each month something different is required of him by way of a gift, and at the end of one year he should give a gift of land or whatever his means allow him to give. No distinctive name is given to this year-long " *samvatsaravrata* "-routine (37b-57).

Then is described a vow that covers a twelve-year period. This activity may be done by all including kṣatriyas, vaiśyas and śūdras—although there are different rules that apply to each group (58-66).

Another *vrata* concerns an incremental fast [*upavāsa*], starting with a one-day fast and working up to a twelve-day fast over the period of one year; during the following year this pattern is reversed (68-72).

Still another *vrata* is for twelve days during *caitra*-month's bright fortnight, and this involves—along with the standard honors given to the four *Vyūhas*—fasting during the day and eating only at night (73-82).

In the *āṣāḍha*-month for 12 days, one may undertake to do *pūjā* thrice daily ending up with a special four-day worship of the four *Vyūhas*. This is considered yet another *vrata* that it is commendable to do (83-88).

In the *āśvayuja*-month one may commence a certain pattern of ritual and also of occasional fasting which is to be repeated only on stipulated days during the ensuing year. This is a *vrata* that may be done by all men and women no matter what their *āśrama* may be, and it wipes away the sin of having accepted gifts from others (89-104).

The chapter closes with general instructions about all the (seven?) *vratas*, and gives promise of the rewards to be gained by doing them (105-124).

VIII. संवत्सरव्रतविधि *Saṁvatsaravratavidhi* (157 śls.)

" (Supererogatory) Observances to be Done During the Year "

This chapter deals with two further *vratas*. These may be undertaken by all persons, and they are, therefore (*cf. adhy.* II: 7-12, *supra*), sometime done with *mantras* (by brahmins) and sometimes without *mantras* (by others) (1-2). The first *vrata* mentioned (3-136) is one that covers a twelve-month cycle, in each month of which a different *mūrti*-aspect of the Lord is given especial daily honor from the tenth day of the bright fortnight of one month until the tenth day of the bright fortnight of the next month. The " *cakra* "-*maṇḍala*-design to be used, with monthly variations in the special liturgy, is explained in the context of the special liturgy itself—how the " *bījas* " of the four *Vyūhas*, the twelve *mūrtis*, the twelve Goddesses, the weapons, *etc.*, are inserted into the *maṇḍala*, how " *aṅganyāsas* " are done, *etc.* (3-45). The *vrata* is to begin in the month of *mārgaśīrṣa*, with special honor done to the first of the twelve *mūrtis*, Keśava (46-78). Each thirty-day period thereafter has a different *mūrti* especially honored—Nārāyaṇa during *puṣya*-month; Mādhava during *māgha*-month; Govinda-Viṣṇu-Madhusūdana respectively during the three months of *phālguṇa-caitra-vaiśākha*; Trivikrama during *jyeṣṭha*-month; Vāmana and Śrīdhara during *āṣāḍha* and *śravaṇa* months; and Hṛṣīkeśa, Padmanābha and Dāmodara during *bhādrapada*, *āśvina* and *kārttika* months—with groups of three having especial relation made to one of the four *vyūha*-aspects (79-116). Further details about liturgical and ethical observances particular to this twelve-month *vrata* are given, along with the rewards (117-136).

The second *vrata* (137-157) is one done during the *caturmāsa*-period, starting on the tenth day of the bright fortnight of *āṣāḍha*-month, etc. This is an observance requiring special worship in the home, and involves preparing special six-part " *cakra* "-*maṇḍalas*, which vary slightly from month-to-month as each one of the four *Vyūhas* is centrally honored in it, and also preparing special *kuṇḍa*-firepits for offerings. He who does this last *vrata* will not be reborn.

IX. विभवदेवतान्तर्यागविधि *Vibhavadevatāntaryāgavidhi* (136½ śls.)

" Rules for the Silent Worship of the *Vibhavadevatā*-Forms "

The sages say that they know now about the silent, mental worship [*antaryāga*] of the "*sūkṣmavyūha*"-forms of God (see *adhy.* II-V, above); now they want to hear similarly about the ways to give silent, mental worship to the *vibhavadevatā*-forms (1-3).

The bulk of the chapter is concerned with the directions for constructing *mantras* addressed to the numerous *vibhava*-forms of God. First, a 32-spoked *cakra*-design is made in the spaces of which vowels and consonants are placed; by an esoteric selection process *mantras* may be composed from this *cakra*-device. In each case a *mantra* has its "*praṇava*" ("*Oṁ*"—see also *śls.* 60b-62), its "*piṇḍa*" (*i.e.*, the deity to whom directed) and its "*namaḥ*" ending. The "*piṇḍa*" varies according to the name of the deity addressed (4-89a). The various *mantras* should recall that the God of Gods has, also, subtly inhering in Him, qualities which are to be imagined as semi-deities—Time, Learning, Oceans, Clouds, *et. al.*—some twenty-four in all being named (89b-102). There follow further introductions for projecting different forms of the Lord (with weapons, with companions, in different postures, *etc.*) in the various parts of the *cakra*-design as well as in different parts of the believer's own body, in the sky and in the nether worlds. Wherever one wants to worship God, there He will be found in accessible and comprehensible form (103-123). Bhagavān advises, however, to select one of the twelve forms of God (as supreme over all the other) in the *cakra*-device (124-129a), or else to worship God as Supreme over all the other deities (at some particular spot) in the sky (129-131). With a few concluding general remarks the chapter ends (132-137a).*

X. विभवदेवताबहिर्यागविधि *Vibhavadevatābahiryāgavidhi* (58 śls.)

"Rules for Overt Worship of the *Vibhavadevatā*-Forms".

Nārada relates that Saṁkarṣaṇa then asked how to do overt worship [*bahiryāga*] in a *maṇḍala*, in fire and in water (1).

Bhagavān replies that a "*cakra*"-*maṇḍala*-design provides a proper medium for liturgical worship so long as one acknowledges the presence in it of certain things *i.e.*, Viṣṇu's weapons, the flag-staff, *etc.*) and so long as the "*bījākṣaras*" have been transferred to the hands and *mudrā*-gestures accompany the various usual offerings of sandal paste, flowers, *etc.* (3-31).

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* Śl. 133a names three titles: *Pauṣkara, Vārāha* and *Prājāpatya.* The first represents an extant text (*q.v.*); the second is known by its appearance in certain canonical lists (*Kapiñjala* 5/100; *Puruṣottama* 96/106; *Bhāradvāja* 7/103; *Mārkaṇḍeya* 42/91; *Viṣṇu Tantra* 45/154; and perhaps in a supplementary list in *Hayaśīrṣa* where it is referred to as "*Vārāha Purāṇa*"), and by one chapter (ch. 15 on "*gṛhārcanapratiṣṭhā*") surviving in *Prāyaścittasaṁgraha* (MGOML R. 3473); the third is known only by this reference.

He then turns to worship centered about the sacred fire. But, it should be noted, in addition to making various offerings into the fire, this fire-worship is accompanied by rituals and offerings of flowers and other materials to a *maṇḍala* (32-44a). Bhagavān interjects at this point that God can be worshipped, indeed, by means of His "*mantramūrtis*" in any one of four places—in water [*tīrtha*], in the heart, in an icon [*bimba*), or in the fire (44b-45).*

The third way to worship God overtly is by repeatedly filling the cupped hands with various kinds of waters mixed with fragrant powders, *etc.*, and, mentally picturing the *mudrās* that should accompany it, uttering a *mantra* to each of the many *devatās* one by one (46-54).

After worship in each of the three above cases is over, the worshipper must assume that God withdraws Himself from His presence in the *cakra*-design, or in the sky, or in the water, and goes to His rest. Flowers and fruits only are to be used in such *pūjā* to the *mantra-mūrtis*; left-over flowers and fruits not already distributed to brahmins are to be discarded (55-58).

XI. मण्डलध्यानलक्षण *Maṇḍaladhyānalakṣaṇa* (79½ śls.)

" Rules for the Contemplation of *Maṇḍalas* ".

Saṁkarṣaṇa asks about the drawing of and the contemplation upon *maṇḍalas* (2). Bhagavān gives detailed instructions for making a *maṇḍala* with strings as guidelines, some specific measurements, colors, *etc.* (3-35). While other further measurements are given, the remainder of the chapter is largely given over to how to " fill " the *maṇḍala* with God's powers, *e.g.*, in the centre of the *cakra*-hub, Bhagavān Himself is to be thought of without form (36 ff.); other gods, in the form of " *bīja* "-abbreviations from their particular *mantras*, will be placed in the petals or spokes of the design as well as in their " abodes " in the four quarters (41 ff.). The rest of the chapter devotes itself to further details of the shape and disposition of the *maṇḍala*, with all its embellishments. Five *kuṇḍa*-firepits of different shapes and dimensions are to be placed in the immediate vicinity of the *maṇḍala* (57 ff.) (36-80a).

XII. विभवमूर्तिध्यानविधि *Vibhavamūrtidhyānavidhi* (245 śls.)

" Concerning the Contemplation of (God's) Aspects "

Saṁkarṣaṇa asks how to contemplate God's Person while reciting *mantras*. The bulk of the chapter is given over to descriptions of various forms that God assumes. Interspersed among these descriptions for purposes of *dhyāna*-meditation are some theological statements which bear testimony to God's Unity in His Diversity. It is stated that He takes His many shapes out of His own desire [*ābhimānikarūpam* (5b)] to come within the grasp of His worshippers,

* See XV, opening lines, for (another ?) meaning of " *mantramūrti* ".

doing so out of compassion [*svayameva anukampayā* (17a)] for His worshippers who have faith and devotion, *etc.* Indeed, God comes to man in five ways: in their believing hearts [*hṛnmadhya*], as a Being in the sky [*gagana*], as a concentrated Power in this mundane world [*bhūmau*], as the recipient Person in the midst of the (sacrificial) Fire [*vahnimadhye*], and as the pervasive Spirit in the Waters [*jalāntara*] (16b).*

The following forms are mentioned and described: Ādiśeṣa (6-19), Madhusūdana (20-22), Kapila (23-25), Viśvarūpa (26-39), Haṁsa (40-46a, mentioning Agnīṣoma as part of this aspect), Varāha (46b-52a), Vājivaktra (= Hayagrīva, 52b-66), Arṇavaśāyī (= the Lord Recumbant on the ocean, 67-72), Narasiṁha (73-80), Śrīpati (81-91a, mentioning Agnīṣoma also as part of this aspect), Garuḍāsana of the hue of the blue lotus (91b-97), Pārijātajit (98-102), Datta (103-113), Nyagrodha (Vaṭa) patraśāyin (114-121a), Ekaśṛṅga (Matsya) to whose snout the arc was tied (121b-140), Nārāyaṇa (141-144), Kṛṣṇa (145-159), Aśvagantā (i.e. Kalkin) (160-167a)—these being the "important" deities [*pradhānadevatā*] (167b). Those who know these deities thus, and who contemplate upon them so, will be relieved from the three sicknesses of birth, old age and death.

Then follows (169-176) a brief essay on the modes of operations of these forms during their active phases—underlining their essential identity with the *Vyūhas* and with the Lord. Among the *Vibhava*-manifestations is also the Mount of the Lord, *Garuḍa*. His worship is then elaborately described; he is stated to symbolise the five vital breaths (*Prāṇa*) and he has accordingly, five forms.

Even the marks [*lāñchana*] of the Lord are worthy of honor in their own right because they have an independent identity and can bring salvation—so merciful and omnipresent is God in His saving work (177 ff.). Those are described as follows: Garuḍa (178-196, 197-202, 240-245). Then there are the twelve Śaktis of the Lords of these which have to be meditated upon: Śrī, Kīrti, Jayā, Māyā, Śuddhi, etc. (203-239).

XIII. अस्त्रभूषणदेवताध्यानविधि *Astrabhūṣaṇadevatādhyānavidhi* (66 śls.)

" Rules for the Contemplation of the Weapons and Ornaments of God ".

Although generally speaking the gods have four arms, four faces, many ornaments, yet when they are worshipped they are to be imagined with only two arms, one head, *etc.* (1-2). Bhagavān says Viṣṇu has the following ornaments, and the descriptions are given as if the items are personified: *kirīṭa*-crown (3b), *kaustubha*-chest-jewel (5a), *śrīvatsa*-mole on the chest (7a), *mālā*-garland (8b), *heti*-sword (9b), *kamala*-lotus (10b), *gadā*-club (11b), *śaṅkha*-

* Perhaps this passage too may be taken as an oblique definition of the " five " (*pañca*-) in the title " *Pañcarātra*. "

conch (12b), *lāṅgala*-plow (13b), *musala*-pestle (14b), *kārmuka*-bow (16b), *nandaka*-sword (17a), *kheṭaka*-shield (18b), *paraśu*-axe (20b), *pāśa*-rope (21b), *aṅkuśa*-spear (22b), *mudgara*-hammer (23b), *majura*-spiked-ball (24b) and *śakti*-weapon (25b). It is said that they are to be contemplated standing beside the Lord, with one hand on the hip, the other hand by some in waving a fly-whisk and by others in brandishing a warning finger. Some of the above are also identified with cosmic entities—sun, moon, death, *etc.* (26-34).

Next is given the description for *dhyāna*-purposes of the twelve goddesses (35-43), followed by some further details concerning their placement, their weapons, their service to the Lord, etc. (44-59). These weapons, consorts and some other *devatā*-members of His retinue are *all* to be recalled while contemplating the Lord; however, one may contemplate the Lord alone in His solitary splendor—but in either case this is to be done with devotion. The chapter concludes with some counsels as to the type of place one may seek out for contemplation (60-66).

XIV. पवित्रारोपणविधि *Pavitrāropaṇavidhi* (35 śls.)

" Rules for the Garlanding Festival with *Pavitras* ".

The question is asked (by Balarâma ?) about what can be done in certain cases when for various reasons lapses occur in worship cycles. Bhagavān replies that this kind of a sin, as well as many others, can be rectified by performing a " *pavitrāropaṇa* " rite (1-10a). The proper time to do it is on any auspicious day within a four-month period between *āṣāḍha*-full-moon day to *kārttika*-full-moon day (a period otherwise known as " *cāndra* "—10b-15, with some good-better-best choices given). How the five-day liturgy is to be conducted—a service which includes as a central element a formal confession for past sins (28 ff.)—is outlined (16-34). One who does this liturgy will get anything he desires (35).

XV. पवित्रस्नानविधि *Pavitrasnānavidhi* (34 śls.)

" Rules for Bathing Rites that Follow the Garlanding Festival "

Having completed the preceding *pavitrāropaṇa*-festival, the *pūjaka* waits until either the fourth or the seventh day and then takes the idol in the form of its " *mantramūrti* " (*i.e.*, an effigy of the Lord made out of *darbha*-grass, and invested with power through *mantras*) to a holy river or other sacred watering place. There, the *pūjaka*, his family, other faithful friends, *et.al.*, take a ritual bath with the *darbha*-grass effigy (" *mantramūrti* "). When the party returns, amid great *éclat* and celebration, there is great rejoicing and all-night celebrations in the village. This holy undertaking serves to please God, the *devas*, the departed spirits and all living beings, *etc.*, and it remedies all shortcomings, leads to the prosperity of the country while also redounding to the credit of brahmins

and cows (3-5), It is a celebration that should be done as a fitting end to the (liturgical ?) year (34).

XVI. दीक्षाङ्गाघशान्तिविधि *Dīkṣāṅgāghaśāntividhi* (41 ślś.)

"Rules for the Expiation of Sins as a (Preliminary) Part of *Dīkṣā*-Initiation".

The question is raised concerning the initiation of brahmins and others (into the Pāñcarātra fold). Bhagavān starts to reply with a eulogy of *dīkṣā* itself. Then, turning to the procedure for *dīkṣā*-initiation, he points out that a candidate must first live for some time with his *ācārya*; only after he has pleased his teacher and has confessed to him his sins and undergone expiation for them may the *dīkṣā*-ceremonies begin.

A twelve-day period is enjoined on the candidate, and during that period he should fast during the daytime, spending most of his time singing praises to God and collecting the necessary materials for God's worship and for his own initiation. His nails and hair should be cut to make him ritually clean, and he should also recite the " *Vāsudeva* "-*mantra* 400 times for four days. Further, immediately prior to his initiation, he will have bathed four times in a twelve-hour cycle. Other preliminary preparations are also mentioned for this twelve-day period (1-17a).

For those brahmins whose sinful background so requires it, there is an expiatory period of from two to four months required in addition to making a gift of gold; for other castes, the period of expiation must be twice as long (17b-22a). For such sinful ones, a (preliminary) " *Narasiṁha* "-*dīkṣā* is to be given (23-26; see also next *adhyāya*). That having been taken care of, then an initiate is ready for the three-fold *dīkṣā*-ceremonies—namely, " *Vibhava* "-*dīkṣā*, " *Vyūha* "-*dīkṣā* and " *Sūkṣmā* "-*dīkṣā* (29a; also 36b-37).

Saṁkarṣaṇa interposes the question at this point (that even with a candidate who has undergone a " *Narasiṁha* "-*dīkṣā*) how can one be sure that he is, indeed, free from sin and ready for (further, three-fold) *dīkṣā* (29b-30)? Bhagavān replies that a discerning *ācārya* can tell simply by looking at the candidate's physical appearance. (In any case), the *mantra* which the candidate receives at his initiation will kill off any (remaining ?) sin and will lead him toward all benefits in life (31-34). In the first of the three-fold initiations (*viz.*, " *Vaibhava* "-*dīkṣā*), the candidate must demonstrate his ability to do *japa*, *homa*, *vrata*, *etc.*, to a selected *vibhava*-form of the Lord. (*Note:* the other two types of *dīkṣā*, " *Vyūha* "-*dīkṣā* and " *Sūkṣmā* "-*dīkṣā*, are not further mentioned here.) Thus it is that the candidate is led by a perceptive and sympathetic *ācārya* toward the realization of all successes in life (35-41).

XVII. वैभवीयनृसिंहमन्त्रोद्धारः तदाराधनविधिश्च

Vaibhavīyanṛsiṁhamantroddhāraḥ tadārādhanavidhiśca (454 ślś.)

" The Composition of the *Mantra* to the Narasiṁha-*vibhava*, and Rules for its Worship ".

Asked about the procedure for the worship connected with " Narasiṁha "-(-*dīkṣā*), Bhagavān launches into a detailed set of instructions (3b-104). First, the *mantra* addressed to him (Narasiṁha) must be constructed by referring to the " *varṇacakra* " [as in *adhy.* II ff., *supra*], thus producing a twelve-syllable *mantra* (4-13). After this has been done, then the various instruments of worship of Narasiṁha should be correctly collected and the worshipper (*i.e.*, the *ācārya*) should purify himself and otherwise get ready for the worship of the *mantra*-aspect of Narasiṁha. Himself " becoming " Narasiṁha by various yogic concentrations (16-39), these powers are again externalized back into the *cakra*-design (43-93), whereupon liturgical worship to Narasiṁha through it is done (94-104).

Then the *bhaktas (i.e.*, those who are to undergo this preliminary " *Narasiṁha-dīkṣā* ") are led in blindfolded (105) and the *ācārya* does certain rituals whereby they are wiped clean of their sins (to 139). In the presence of the initiates, *pūjā* to Narasiṁha is continued with *tarpaṇa*-rites, and concluded (140-153). For the next seven days (as a part of "*Narasiṁha*"-*dīkṣā*), " *Śāntika* " is done—in which, during the course of seven *lakhs* of *japa*, the initiate pacifies [= ? a kind of repentence ?] for evil thoughts which he has harbored (154-181); then, for seven—or three—more days " *Pauṣṭika* " is done, wherein the initiate is strengthened [? = a kind of renewal and rededication ?] (182-198); then " *Āpyāyana* " is done to satisfy or atone for past sins making offerings of fruits and sweets to Narasiṁha (199-235); after this, " *Rakṣāvidhāna* " is done for seven days, wherein protection is petitioned [= ? for leading henceforth a more perfect life, *etc.* ?] by doing *bhūta-tarpaṇa* thrice daily 108 times each and by offering regular worship and by making regular fire-offerings to *maṇḍalas* of different kinds on each of the seven days to while also feeding birds and animals (236-332).

Since the preceding has been an extraordinary [*viśeṣa*] kind of " *Rakṣāvidhāna* ", there is given next a more ordinary [*sādhāraṇa*] kind to follow (333-434a) which, although it also requires seven days to complete, is more modest in the prescriptions for its various component parts.

He who would have success come of this complicated *Narasiṁha*-worship, done as a preliminary to fuller initiation, should yet for another three or seven days honor Narasiṁha with *japa* and *homa*, *etc.* (436-452). By doing this in certain specified ways, he can get for himself anything his heart desires.

Those who wish to worship Narasiṁha every day, who are vexed with life, those who are pure and self-controlled—to them only should the preceding rules be taught (453-454).

XVIII. अधिवासदीक्षा *Adhivāsadīkṣā* (232 ślS.)

" The Initiation Ceremonies "

Saṁkarṣaṇa says he now wants to know how three-fold *dīkṣā*-initiation ceremonies proceed for those who are brahmins, as well as for those who are free from sin, and also for those who have faith (2-3). Bhagavān begins by telling him that the place selected for the important *adhivāsa*-rites must be carefully chosen, purified, levelled, *etc.* (4-13). A *maṇḍapa*-pavilion is to be erected there according to certain specifications, and in it a *pīṭha* is to be provided. On top of that, a smaller pedestal is to be made for placement of *naivedya*-offerings. A closed, securable place should also be made ready for *homa* (14-22a); alternatively, arrangements may be made in a brahmin's house or in the *ācārya's* dwelling (22b-23).

When all is prepared, a bell is sounded (as a signal ?) whereupon various materials and instruments to be used in the forthcoming *adhivāsa*-rites are gathered (24-47). Then the *ācārya* invokes the *Vyūha*(s) by means of the special *mantra* he has learned for the purpose, and, having himself bathed and done his own daily duties, he enters into the *maṇḍapa*-pavilion. There the candidate will be waiting for him, and he will receive the *ācārya's* blessing. Then the *ācārya* begins *nyāsa, etc.* (48-61a). The liturgy begins as the *ācārya*, in the view of all present, makes certain further preparations—filling jars, *etc.*, consecrating them for use, worshipping them and invoking the presence of the gods. These items are carefully placed, then, around the *pīṭha*, and the power of the "*viśākhayūpa*"-*mantra* is asked to preside over those things and to remain until the ceremony is concluded (61b-87). "*Dravyasampāta*"-*homa* is done in an adjoining place provided for it (88-110).

Then the candidate is consecrated with various *mantras* by the *ācārya*, with the object to make him transcend his previous sinful life. This having been done, the *ācārya* acknowledges that the candidate is now ready for initiation proper (111-120). The candidate must feel that the Lord pervades his whole body. Then, following the *ācārya's* commands the candidate worships the Lord with *mantras* as the " Supporter " and the " Supported " [*ādhāra,-ādheya*]—and how God is to be so imagined is then outlined (121-160a). Thereupon eight *homas* are done and, with the remaining ghee, the candidate's head is touched and *tarpaṇa*-water offerings are made with *mantras* by way of worship of the deities now resident in the candidate's body. This is immediately followed by a *prāyaścitta-homa*, in case anything was inadvertantly done by

mistake. A red thread is next brought, which, having been duly consecrated and empowered with the "*netra*"-*mantra*, is spread over the candidate from head to foot while he does seven *homas* repeating a special "*Oṁ kuṁ...*"-*mantra* (160-174). The candidate is to contemplate how he is bound by the twenty-five *tattvas*, and how within his system is all reality including the four *Vyūhas*, Time, *etc.* (175-199a). This is a description of one kind of "*Vaibhava*"-*dīkṣā*.

Another kind of "*Vaibhava*"-*dīkṣā* is described in the remainder of the chapter (200-232). It is much like the preceding except that it is simpler to execute—having less *homa*, *tarpaṇa* and other ritual requirements; also the *dhyāna* required is somewhat different; and the *ācārya* participates in a slightly different manner (as a mediator).

XIX. दीक्षाविधिः, वर्णाध्वविज्ञानं च *Dīkṣāvidhiḥ, varṇādhvavijñānaṁ ca* (182 ślis.)

"The Initiation Ceremony (Cont'd) and Certain Subsequent Rites".

Nārada says that Saṁkarṣaṇa then asked Bhagavān to explain the *dīkṣā*-ceremony proper, now that they know all the preliminaries. Bhagavān says he will tell about "*ekāneka*"-*dīkṣā*, which is three-fold in that it can yield (a) *kaivalya*, (b) *kaivalya*-and-*bhoga* or (c) *bhoga* only. Women, elderly folks and youngsters may all be eligible for the "*ekāneka*"-*dīkṣā*, so long as they convince the *ācārya* of their readiness. (1-7).

The step-by-step description of this *dīkṣā* is then given: a *maṇḍala*-design is prepared (12) while the candidate sleeps; the candidate's dreams are analyzed for omens (16-34); the candidate, after bathing, *etc.*, is asked to sit in the *maṇḍala* wherein God's presence has already been invoked, or elsewhere according to the *ācārya*'s directions, and he is purified by *mantras* while the *ācārya* keeps his hand on the candidate's head (36-38); he is then blindfolded and is asked to offer *arghya* to the "*mantramūrti*" form of the Lord, whereupon the blindfold is removed; he is then shown this "form" of God, whereupon the *ācārya* gives him his name (39-41). His name must be one of the twelve names or weapons of God; for brahmins the name ends with "-*svāmī*", for kṣatriyas with "-*deva*", "*vardhana*" for vaiśyas and for śūdras with "-*dāsa*" (42-45). Then the initiate, if he is a brahmin, gets up and worships the *kalaśa*, *maṇḍala* and *guru* after which he does an atoning *homa*, with *dhyāna* (46-56, 59-63); if he is a kṣatriya or other, he will perform his duties in the *maṇḍala* or before a *mūrti*—with no fire (58).

Other meditations with *mantras* are to be contemplated by the initiate, and he is later led to the *yāgaśālā* where many *homas* are to be done with *mantras* by the *ācārya* (64-116). The initiate is then himself blessed with

twelve *āhutis*, and some closing rituals are done—and this ends the ritual part of " *Vaibhava-dīkṣā* (117-122).

Since, as it was said that this *dīkṣā* can give one also either *bhoga or bhoga-*and-*kaivalya*, there follow some specific instructions as to how to alter certain details of the ceremonies in order to gain a specific end. Five ways are briefly mentioned, each one concerned in some way or another with one of the six pots used in the *dīkṣā*-rites: the " *buddimayādhvā* "-path, the " *śabdabrahma-mayādhvā* "-path, the " *kālādhvā* "-path, the " *padādhvā* "-path and the *bhuvanādhvā* "-path (123-151).

But, the sages interject, there are six pots. Is there a sixth way to effect the *dīkṣā* ceremonies? There follows then a discourse (153-170) on the " *varṇādhvā* "-path, and how one can by its method choose special letters for special *mantras*, and each of these *mantras* have their own sure effect.

The closing *ślokas* (172-182) give directions that the *mantras* used in each of the six especially-aimed *dīkṣā*-variations must not be mixed or confused.

XX. आचार्याभिषेकविधि *Ācāryābhiṣekavidhi* (40 ślš.)

" Rules for the Bath by the *Ācārya*. "

This chapter describes the steps by which the *śiṣya*- initiate is ritually drenched by the *ācārya* and is thus made ready to do his duties. This bathing-rite also prepares him in such a way that he will henceforth be successful in employing *mantras* in worship by himself. The bathing ceremony is to be done in a small, especially-built *maṇḍapa* wherein the initiate is to be seated upon a pedestal [*bhadrapīṭha*] which is invested with the presence of Ādiśeṣa. While the initiate intones the " *aṣṭākṣara* "-*mantra*, the *ācārya* takes a jar of consecrated water [*vaiṣṇavakumbha*] and pours it over the initiate's head. After this, the initiate is accepted by the *ācārya* as pure (1-12).

Then the *ācārya* leads the initiate to God where the latter worships Him and then by himself takes up the *agnikārya*-rites, by *balidāna*-offerings (13-18). Then the deities—Ādiśeṣa in the pedestal, the pedestal, the company of gods in the *kumbha*-pots, Agni in the fire, the deities in the *maṇḍala, et. al.*,—are dismissed (19-25). Prior to turning to worship of his *guru* [*gurupūjā*] he does some concluding rites to further neutralize the area; brahmins and other honored guests are rewarded, and only then does the initiate himself take food (26-38). He should never forget his *guru* in anything he henceforth does (37-40).

XXI. समयाचारविधान *Samayācāravidhāna* (66½ ślš.)

" The Rules of Conduct for the Initiate "

This chapter lists the numerous miscellaneous rules of conduct, etiquette and outlook. For example: whenever the *guru* asks a question, the initiate

should commence his reply with "*bāḍham*"; he should show the utmost respect for the *guru* and serve him in all ways; he should circumambulate (clockwise) the Peepal and Banyan trees, cow, a gathering of pious people, and teacher's house; he should treat all the *guru*'s relatives with the same respect accorded the *guru* himself; he should always rise when the *guru* enters the room; he should treat the marks of Viṣṇu's conch, discus, *etc.*, with respect, never sitting on them or using them carelessly; he should always use fresh flowers in *pūjā*; he should not be greedy; he should shun those who have not been initiated as he has; he should contemplate Viṣṇu's presence in His *mantra*-form on his brow on the top of his head (or elsewhere in or on his body) as "Protector" whether he goes out, goes to sleep, *etc.*; *etc.* (1-56). There follow some general rules about following these cautions as a way of life—these being but one of five things an initiate must give his utmost respect and devotion to, namely: the fire, the *guru*, the *mantra*, the *śāstra* and experts in the *śāstra* (57-61). The rewards for those who follow this way of life are described (62-66), and these rewards will accrue to four groups of people—well-versed and practicing Pāñcarātrins, the initiate himself, his *guru*, and the *guru*'s issue (67a).

XXII. अधिकारिमुद्राभेदकथन *Adhikārimudrābhedakathana* (64½ śls.)

"Chapter on the Types of Deserving Persons and their *Mudrās*".

Saṁkarṣaṇa, hearing the last statement (in the preceding chapter), asks what are the qualities such persons of the four groups mentioned must maintain. This gives the frame-work for descriptions of each group, their pious habits, their desirable qualities, *etc.*—the ideal Pāñcarātrin (3-27); the ideal youth eligible for initiation (*i.e.*, "*putra*" in sense of an initiate treated like a son by the *guru*, as well as the blood-issue of the *guru* also) (28-37); the post-initiation aspirant (38-43); the ideal *ācārya* (44-48, 58). Bhagavān then describes the three kinds of utterances, those of divine origin, those mediated through sages, and those authored by men; the characteristics of each are given; the first two are worthy of acceptance, but the last, *pauruṣa*, is to be ignored, as it is mostly beset with defects; where it agrees with the first or the second, it may be accepted, (49-56). The last two *ślokas* allude in an enigmatic manner to the four *mudrā*-gestures applicable to the above four kinds of persons ending with Deśika—but the passage does little to explain these beyond the fact that they are the same five minus *anguṣṭha*, (thumb) already mentioned in relation to Narasiṁha (63-65a),

XXIII. विभवदेवतापिण्डमन्त्रोद्धारकथन

Vibhavadevatāpiṇḍamantroddhārakathana (126 śls.)

"The Directions for Composing the "*Piṇḍa*"-Part of the *Mantras* Addressed to the Vibhava-Forms of the Lord"

Nārada says Saṁkarṣaṇa then asked Bhagavān how the "*piṇḍa*"-form of the mantra should be formed. Bhagavān then tells him how to select the various letters from the "*varṇacakra*"-motif to compose the fifteen or more letters, along with the *praṇvaa*-syllable "*Oṁ*", the "*bīja*"-abbreviation, and the final "*namaḥ*"-ending (and another unnamed element) which go to make the Piṇḍa form of the Mantra (1-41). The previously unnamed element is the "*saṁjñā*"-attributive substitute, by the variation of which a *mantra* may be ever so slightly —but so effectively—altered. In the next section (42-106) are given various *Padma-mantras* of three, four, five letters going up to twenty and twentyfour and how to use them to different deities, with suitable "*saṁjñā*"-adjectives which may be added in the case of different aspects of the Godhead being addressed. The gist is that *mantras* of various lengths and potencies may be made at will and for various purposes. The last section of the chapter (107-126) deals with the "*saṁjñā*"-adjectives which may be similarly added to comprise the *mantras* addressed to Viṣṇu's weapons [*lāñchanas*].

XXIV. प्रतिमाप्रासादलक्षणकथन

Pratimāprāsādalakṣaṇakathana (431½ ślS.)

"Chapter Concerning the Description of Temples and Icons".

This chapter deals with the construction and iconography of icons, and the preparation and description of the temple which will be used to house those icons. Icons can be of the form of painted pictures on wall, wood and cloth (4-5), or else fashioned of clay (9, 12-13, 21-32), wood (6b-8), stone or metal (10); they are not to be made with precious jewels both because these are out of the reach of common folk and because they tend to distract one from his religious meditation. Furthermore, they are difficult to fashion, *etc.* (11, 15-17). After telling briefly about the selection of proper clays, the narrative then turns to the selection and collection of wood and stone materials for icons—these matters being treated together (12-13, 33-91a). Then comes a long section on the measurement of the pedestals of different designs for the different *mūrti*-forms they support (237-279).

Then the chapter turns to a consideration of the structure which will house the icons: construction begins on an auspicious day by digging foundations. A hole is dug and refilled, God is worshipped, Vāstupuruṣa is satisfied, and other preliminary rites are attended to (280-305). The first stones (either bricks or stones, with no explicit reference to number or "sex") are prepared and worshipped where one [*mahāśilā*—334] is placed in the previously filled pit; after other ceremonies (to 357) the construction begins (306-357). Measurements of the temple and its parts are then given, using the size and measurements of the *pīṭha* as the standard for proportional measurements: *garbhageha* (358-391), the *maṇḍapa* (392-408), along with *pratiṣṭhā*-directions

(since the *maṇḍapa* may be sanctified even before the icon is dedicated); the *prākāra*-courtyards with their embellishments, making for some seven different types of temples [*anantabhuvana, jagatīka, caturāyatana, pañcāyatana, aṣṭāyatana, daśāyatana, dvādaśāyatana*], each with particular characteristics (409-430a). There are promising rewards for those who build one or another of the different types of temples (430b-432a).

XXV. प्रतिष्ठादिविधि *Pratiṣṭhādividhi* (375 Ślš.)

" Rules for the Consecration Ceremonies "

As part of the preparation for the ceremonies of consecration of a temple and its icons, care should be taken to see that the materials needed are on hand, that a special *maṇḍapa* has been properly prepared and decorated according to the requirements, that there is a *yāgaśālā* with all the appropriate appointments of *kuṇḍa*-firepits, *etc.*, and that the necessary *kumbha*-pots have been assembled and decorated (4-32).

A major portion of the chapter (33-276) following this is given over to a step-by-step description* of the consecration ceremonies.

[Let it suffice here merely to indicate some of the things done.] In the *maṇḍapa*, gods are invoked to be present for the ceremonies in the *maṇḍala*-design ; deities are also invoked to be present in the *kumbha*-pots, which are later to play such a vital role ; *homa* is done as described in the *dīkṣā*-chapter ; the festival-flag is raised ; the guardians at the entrances are requested to take their places ; a small-scale *pūjā* is done before proceeding further (33-45). Then the pots containing sanctified waters, into which various precious items have been placed, are used to bathe the (" *karmabera* "-) icon, after which the stationary " *mūlabera* "-icon is fixed and cemented into its place and sanctified with libations from the pots (46-104). All the while, during this last part, *mantranyāsa*-concentrations are done to the " *mūlabera* "-icon (105 ff.), culminating with an invocation by the *ārādhaka*-priest for the Lord to take His abode in the icon (116-120). *Pūjā* is then done to the sanctified " *mūlabera* "-icon, after which the " *mantrabimba* "-icon is taken in procession. When this is finished, the " *mantrabimba* "-icon is returned to the *maṇḍala*-design in the *maṇḍapa*-pavilion, as are the pots, and *pūjā* with 108 *homa*-offerings is done in honor of the " other gods, " whereupon the (subsidiary) icons are fixed on their pedestals with *mantras* and the weapon-representations are also installed in their separate *maṇḍapa*-shrines. This concludes the " ordinary " *pratiṣṭhā*-sanctification ceremonies of the temple icons (121-215).

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* *Note* : which is nonetheless not very clear.

Another variety of *pratiṣṭhā*-consecration is mentioned in which all of the rituals are done to the pedestals rather than to the icons or their substitutes (216-222).

In any case, after the major icons of the temple have been installed, then Garuḍa is established (223), the whole temple is washed [*prāsāda-śodhana*] (237), and the Lord is offered His *śayana*-rest. Thereupon, "*kumbha-pūjā*" is commenced, with *homas*. In the course of this (251), *guru-pūjā* is attended to by offering him the left-over articles from the *pūjā* so far done. "*Kumbha-pūjā*" is resumed, culminating with the ritual of "taking" the gods from the *kumbhas* and "placing" them into their own apartments (274 ff.). The flag-pole is also then established (276).

Then follow some miscellaneous rules concerning *pratiṣṭhā*-ceremonies: when a "*svayaṁvyakta*"-icon (a "self-existent" holy object) is to be established, such things as the *saṁskāra*-purifications and *snapanas* are not necessary (278 ff.); when a temple or an idol or a *guru* changes from one *śāstra*-routine-of-worship to another, then *pratiṣṭhā*-ceremonies must be done over again (according to the new rules)—hence it is always important to know the past "history" of any newly-acquired "*svayaṁvyaktra*"-icon before immediately commencing worship in an attempt to honor it (283 ff.); when a wooden or painted image is carried about (while travelling) it must be consecrated anew each time worship is to be done by certain rules (307 ff.); when an image or its *pīṭha*-pedestal, *etc.*, gets broken, it must be reconsecrated according to certain procedures after repairs have been made (320 ff.).

The chapter ends with an elaborate list of the rewards that are to be realized by all who take part in any phase of the consecration ceremonies for a temple or any of its parts (340-375).

CRITICAL NOTES—

Because of its prolix expository style, some passages of the *Sāttvata-saṃhitā* are bound to remain difficult for interpretation. The 1902 printed edition, long out of print, in addition contains numerous spelling errors and printing mistakes. A new edition should eliminate such superficial difficulties for readers.

That the text, as it presently stands, is incomplete is suggested both by internal evidence and external testimony. Between chs. XIII and XVI there appears to be a gap in the on-going narrative. Presently, two chapters, XIV and XV on *pavitrāropaṇa*-rites, are placed there; these might well have originally been elsewhere—perhaps after the present chs. XXIV and XXV on instituting temple routines. However, there is also a distinct possibility that chs.

XIV and XV are early interpolations (they are, as noted in our " Introductory Remarks " above, assigned to this *saṃhitā* in some secondary Pāñcarātra collections). It is not known what—if anything else—may originally have filled in the gap between chs. XIII and XVI. Further, some additional chapters on *dīkṣā* are suggested by XVI : 29a when a three-fold initiation procedure is named—" *Vaibhava* "-*dīkṣā*, " *Vyūha*"-*dīkṣā* and " *Sūkṣma* "-*dīkṣā*. Inasmuch as the opening chapters (II-VI) in their treatment of worship follow a three-fold exposition moving from the " *vaibhava* " through " *vyūha* " to " *sūkṣma* " forms of divine manifestations, one is led to expect a similarly careful and progressive treatment in the subsequent treatment of *dīkṣā*. But the present text does not contain these further matters. In chapters XVI-XIX only " *Vaibhava* "-*dīkṣā* is taken up. As for external testimony of additional material, we can cite only one example : a chapter on " *ācārya-ṛtvigāśaucanirṇaya* " found in *Utsavasaṁgraha* (Adyar *ms.* TR. 569.2— pp. 1241-1245 in Volume Two) claims to be Ch. XXXVIII of " *Sāttvata-saṃhitā.* " Further search among extant manuscript traditions of the primary work and in the numerous secondary collections may yield additional textual materials. Going by the pattern provided in other extant Pāñcarātra *saṃhitās*, one would certainly expect to find more data concerning the temple functions and its liturgical cycles and personnel than is available in the two closing—and suggestively detailed—chapters (XXIV and XXV).

As with most of the *saṃhitā*-texts, so with the *Sāttvata-saṃhitā*, only the most tentative suggestions can be advanced regarding its date of composition. Its citation by Utpala and its mention in other presumably " early " *saṃhitā*-texts (see " Introductory Notes, " above) attest to its relative antiquity. In IX: 133a it mentions perhaps *Pauṣkara*, *Vārāha* and *Prājāpatya*. Further internal evidences that other texts were known to the author (s) are found in two places. In VI: 189 our text enjoins that " *āgama* "-texts be read and their meaning meditated upon; and in XXII: 47-55 *passim*, *āgamas* are noted. What these other pieces were is for the time being in the realm of sheer speculation.

However, judging from other " early " works, the *Sāttvata-saṃhitā* shares with them certain primitive motifs that place it on a par with them. Throughout it—as in other works like *Ahirbudhnya*, *Viṣvaksena* and *Sanatkumāra*—there is a refrain-like insistence on the Oneness of God despite His many forms. As in *Pauṣkara* (and also *Lakṣmī Tantra*) the Ultimate Reality that comprehends even God is said to be *śabda*. As well, in the *Sāttvata-saṃhitā* as in other " early " *saṃhitās* there is a decisive and pervasive adherence to the *Vyūha*-doctrine—a touchstone of Pāñcarātra theology, to be sure, but in some " later " works more superficially adhered to than in the " primitive " works. Still another consideration that may mark this work as " early " rather than " later "

is in regard to qualifying preliminaries to actual *dīkṣā*-initiation. It may be possible to suggest that in the early period (say, as reflected also in *Viṣvaksena-saṃhitā*) there were more aspirants for initiation—especially inasmuch as this privilege was explicitly extended in both cases to women and to *śūdras*—than could comfortably be accommodated. Hence, a kind of elimination procedure was instituted. In the case of *Viṣvaksena-saṃhitā* (q.v.) a system of "lots" was used to narrow down the field of eligibles. In *Sāttvata-saṃhitā* we have an analogous elimination procedure, namely the very elaborate "*Narasiṁha*"-*dīkṣā* (XVI : 176 ff. and XVII *passim*) as a prerequisite for final acceptance. But all of the above-mentioned considerations are merely suggestive of archaic origins, and give us no sure clues to dating.

Among the more interesting facets of this *saṃhitā* worthy of extended study are those which concern a comparison of the *dīkṣā*-routines enjoined in XVI ff. with the extended treatment of the *pañcasaṁskāra*-rites found in *Īśvara-saṃhitā* XXI: 280-448. In the *Sāttvata* treatment, the "*Vaibhava*"-*dīkṣā* seems to prefigure what becomes explicit in the *Īśvara* passage (which, it should be noted, is also conceived to be a part of "*Vaibhava*"-*dīkṣā*). Perhaps through this comparative study we can gain better insight into the origins of the all-important *pañcasaṁskāra*-rites.

The meaning of the term "*Pāñcarātra*" is a topic that many ("later"?) *saṃhitās* take up (see Index, below). None of the "definitions" are entirely satisfactory. However, in XII : 1-16a of our text, we encounter an interesting and suggestive passage, indicating an implicit "meaning" to the theology of the system. There it is said that God comes to man in "four" ways—and these are named, which along with his original form, makes five. While the referents are not the usual ones found in other *saṃhitās* alluding to groups of "five," the passage here is worthy of note and comparison with other definitions.

A number of manucripts are available should a new, critical edition be prepared. The present *Sāttvata-saṃhitā*, however, is not to be confused with another work—also printed (edited by Paṇḍit Ananta Sastri Phadake, Banares, Chowkhamba Sanskrit Series, No. 427, 1934, *Devanāgarī* script)—called *Sāttvata Tantra*. Like our Pāñcarātra text, this latter work is also a Vaiṣṇava manual. But it belongs to the Kṛṣṇa-Bhāgavata cult and is probably of the post-Caitanya period. Consisting of nine *paṭalas*, that *Sāttvata Tantra* concerns itself with Bhāgavata philosophy, a description of the *avatāras*, various stories, the four aims of life and devotion to Kṛṣṇa who is identified with the Supreme Being. There is nothing in it that is identifiably Pāñcarātra-inspired.

हयशीर्षसंहिता
(आदिकाण्ड)
[Index Code : HAYA " Adi "]

HAYAŚIRṢA—SAṂHITĀ
(" Ādi-kāṇḍa ")
**RARE*:
Hayaśirṣa-saṃhitā " Ādi-kāṇḍa, "
2 volumes, Rajshahi (East Pakistan),
Varendra Research Society, 1952/57.
[*Devanāgarī* script].

The *Hayaśirṣa-saṃhitā* is a work of almost 6500 *ślokas*, divided into four sections—" Ādi-kāṇḍa, " " Saṁkarṣaṇa-kāṇḍa, " " Liṅga-kāṇḍa, " and " Saura-kāṇḍa " of 42, 39, 20 and 43 chapters respectively. The entire work is almost exclusively concerned with matters pertaining to construction of temples and images and to the subsequent rites of installation and sanctification. As such, then, it is an unusual work among the texts of the *Pāñcarātrāgama* for its concentration on these matters to the exclusion of such subjects as *dīkṣā*-initiation, *mantra* lore, *ācāra*-behavior norms, worship routines and festival cycles. Yet, despite its focus, it is not the most satisfactory text to turn to for architectural and iconographical data since most of the short-to-medium length chapters lack detail and sophistication.

Since just the first section, the " Ādi-kāṇḍa " (almost 1400 *ślokas*), has been printed, we present a condensation of that part of the text only in the following pages. As " *Addendum* one " to this entry we list the chapter-titles of the other three sections of the *Hayaśirṣa-saṃhitā* so that readers may have some idea of the contents in the remainder of the work at hand.

The present work takes the form of a dialogue between Mārkaṇḍeya and Bhṛgu, the latter of whom recapitulates a conversation that Śiva and Gaurī had with Brahmā. After a conventional opening chapter in which the framework of the dialogue is set, a second chapter turns to the greatness of the Pāñcarātra system and its literature. The next two-and-a-half chapters move to preliminaries of selecting proper personnel for supervising the construction of a temple; Chs. V (second half) through XIV treat of the construction of constituent parts of the temple compound; Chs. XV through XXXII take up matters pertaining to the fashioning of icons; and the remaining Chs. XXXIII through XLIII, conclude with the rites of consecration for the building and its icons.

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* Scheduled for publication in 1969 by the Asiatic Society of Bengal (*Bibliotheca Indica* series) are the two first *Kāṇḍas* of this work, edited by Dr. Kali Kumar Dutta Shastri. Dr. Dutta will also prepare the remaining two *Kāṇḍas* for later publication.

DESCRIPTION OF CONTENTS

I. शास्त्रावतार *Śāstrāvatāra* (29 śls.)

"The Lineage of the Teaching"

Mārkaṇḍeya asks Bhṛgu why Viṣṇu appeared as an horsefaced creature; as well, he asks to know about the Pāñcarātra teachings that came to him from Brahmā by way of Śiva (1-3a). Bhṛgu turns first to the Pāñcarātra, which he says is very old. He agrees to tell Mārkaṇḍeya about it since the latter is a devotee of Hayaśīrṣa, Who is but another Form of Viṣṇu (3b-4).

He (Bhṛgu) then relates how Śiva and Gaurī asked Brahmā to tell them about the doctrines revealed to him (Brahmā) by Hayagrīva. Brahmā then tells how, when the Lord was in His *yoganidrā*-sleep, a beam of *tejas*-light was emitted from the Lord's navel and this became a great lotus of 1000 petals. Brahmā tells how he himself appeared on this and how, while he was there chanting Vedas, he exuded sweat ; this sweat fell down in two drops upon the Lord's Body. These drops became two *asura*-demons who came then and took the Vedas from Brahmā. When the Lord learned of this event, He awoke from His trance and took the form of Hayaśirāḥ, and went to the nether world and recovered the Vedas and returned them to Brahmā and other ṛṣis (5-23).

It was at this time that Brahmā asked the Lord " How many ' Pāñcarātras ' have already been told by you ? " He further asks how to install images of the Lord for worship, how to tell the qualifications of an *ācārya*, how to perform " *Vāstuyāga* "-rites, how to perform *pūjā*, how to install the " first stone, " how to do proper rites at a site selected for a temple, how to construct temples and images, how to perform the five kinds of installation rites, and how to perform flag-raising ceremonies, *etc.* (24-29).

II. पाञ्चरात्रस्वरूपनिरूपण *Pāñcarātrasvarūpanirūpaṇa* (19 śls.)

" Explanation of the Pāñcarātra (System and Literature) "

Bhagavān replies that he will answer Brahmā's questions. He commences by saying that at the beginning of each *kalpa*-period He gives out instructions in Pāñcarātra sufficient for the time. Now in this present age His teaching has been condensed by the *ṛṣis* into twenty-five scriptures. These are then named (2b-7), and in addition three *purāṇas* and two " second-class " *saṃhitās* are also named ; * along with these certain other works by sages may be considered to be reflecting the Lord's Teaching (8-10).

Bhagavān then says that those who would install an image for worship, attending to all the various details, should first search out a qualified *ācārya*-director. Such a person's qualifications are outlined (12-18). A *śūdra* may

* See " *Addendum* two " after " Critical Notes, " below.

well be an *ācārya*, for it is conceivable that a *śūdra* or *vaiśya*, or *kṣatriya yajamāna* may prefer to select a non-brahmin *ācārya* (16). In any case, in selecting an *ācārya*, a *gṛhastha* (but one who maintains strict celibacy) is to be preferred (17).

III. वर्जनीयाचार्यलक्षण *Varjanīyācāryalakṣaṇa* (17 ślс.)

"Concerning What Disqualifies a Preceptor"

This chapter treats of the various considerations that disqualify a man from *ācārya*-ship. The point seems to be that a man, despite his intellectual qualifications, must also satisfy certain confessional, moral and physical prerequisites.

IV. आचार्यलक्षण *Ācāryalakṣaṇa* (11 śls.)

"Concerning Preceptors"

The first *ślokas* turn to a definition of an "*ācārya*" as one who accepts Viṣṇu as the dispeller of the five "*bhūta*"-ignorances (2-6). Also, an *ācārya* should be an expert in the four-part *Hayaśīrṣa-saṃhitā* as well as the rest of Pāñcarātra teachings. Finally he should be a persuasive religious leader (7-9).

V. भूतलक्षण *Bhūtalakṣaṇa* (27½ śls.)

"Qualification for a Building Site"

This *Hayaśīrṣa-saṃhitā* is not to be given to certain folks like the followers of Jaimini (*Pūrva Mīmāṁsakas*), of Sugata (= Buddhists), to *Nāstikas* (= atheists), to Nagnas (= Digambara Jains), to followers of Kapila (= Sāṅkhyas), or to *Akṣapādas* (= followers of Akṣapāda, the author of the *Nyāya-sūtras*) (1-3).

Turning to the main topic, the text points out that when planning a town, space should be allocated for the brahmin quarters as well as for shrines in various directions to the appropriate deities (East = Sūrya, South = Mātṛdevatās, North = Skanda, *etc.*) (4-19a). The ground where a temple is going to be built should be tested to be assured of its purity—by smell—and it should, further, be of a pleasant shape and dimension (19b-28a).

VI. भूतशुद्धि *Bhūtaśuddhi* (22½ śls.)

"Purifying (the site) of the spirits".

Sites for building a temple are further discussed—using the terms "*supadmā*," "*bhadrikā*," "*pūrṇā*" and "*dhūmrā*" (1-9a). Further tests are outlined: digging for water, noting soil-color, flora, *etc.* (9b-14a). "*Bhūtabali*"-rites are performed (14b-15) and, when pegs-and-strings are laid, a prayer (17) is offered petitioning the Spirits to leave, whereupon *homa*-rites are done preliminary to plowing the site (16-21). After the plowing is done, seeds are sown

and when this crop ripens, cows are allowed to graze. Then the site is plowed again, and levelled (22-23a).

VII. शङ्कुलक्षण *Śaṅkulakṣaṇa* (11 śls.)

" Regarding Pegs "

The bulk of the chapter (1-10) is given over to definition of units of measurement used in constructing building and icons and the appointments for each. It is stated (11) that pegs (*śaṅku*) should be made according to these units of measurement.

VIII. देवताविभाग *Devatāvibhāga* (30 śls.)

" Apportioning Places for the Gods "

The area around the precincts of the temple-site should be levelled, then in the middle a stake is driven down and, from it, the directions are fixed. With strings the limits of the space are marked out—whereupon brahmins are fed (1-8). The place is cleared of refuse, during the course of which omens should be attended to (9-14). Then the " *Vāstupuruṣa* "-figure is indicated on the ground in the form of a detailed diagram (15-30).

IX. बलिदान *Balidāna* (23 śls.)

" *Bali*-offerings "

Colored powders should be used to mark off different areas of the " *Vāstu-puruṣa* "-diagram and *bali*-offerings should be made to the various portions, followed by *pūjā*-offerings of mutton (1-23).

X. अर्घ्यदान *Arghyadāna* (28 śls.)

" Water-offerings "

In the place where the temple sanctuary will be raised—that is, in the " *brahmasthāna* "-portion of the " *Vāstupuruṣa* "-diagram—worship of Vāsudeva, along with Śrī and others, is next to be done (1-4). And this is followed by putting a pot there into which Brahmā's presence is invoked (5-11). The *ācārya* then offers various foods and grains in *homa*-sacrifice to all *devatās*, and thereupon he turns to the digging of a small hole. *Pūjā* offerings of flowers, *etc.* are made into this hole; also, water from the pot into which Brahmā had been invoked is poured into it. More flowers are placed in the hole along with barley and other grains. On the completion of the " *garta* "-*pūjā* the *ācārya* is rewarded, whereupon a larger pit is dug at the same place (12-28).

XI. शिलाधिवास *Śilādhivāsa* (39 śls.)

" Bathing the Building Blocks "

In front of the pit a small *maṇḍapa*-pavilion is constructed, with a *vedikā*-altar and four firepits, *etc.* Bricks are placed in the pit in allotted places along

with pots (1-4). *Pūjā* is done, after the auspicious time has been settled upon. Then the pit is 1/4 filled in, with mud, bricks and seeds; in the same manner another 2/4 are filled in one-by-one, whereupon the remaining part is purified (5-18a). Then, the "*brahmasthāna*" area is determined, and "*Vāstu*"-*pūjā* is done (18b-19a). The qualities of the "first bricks" are given (19b-23) if the temple is to be made of bricks; similarly for a temple to be made of stone, the characteristics for the "first stone" to be laid are given (24).

Two *maṇḍapas* are now constructed to the East and South-east of the pit, and the bricks (or stones) are bathed. Pots having been filled with water, the bricks are ritually cleansed again with purified water to the accompaniment of *mantras*. *Pūjā* is to be offered to the bricks prior to the performance of "*iṣṭakā*" -*homa* (24-39).

XII. पातालयागपटल *Pātālayāgapaṭala* (62 śls.)

"Section on the Rites at the Pit"

"*Śilādhivāsa*"-rites being over, the *ācārya* faces East and sees to the filling of 9 pots with 5 gems and other auspicious materials (not named in text). The pots are blessed by invoking the presence of gods and placing the pots in the pit, and each of 8 pots is covered with a brick. In the middle (pot ?), *garbhādhāna* is to be done by taking clay from 10 places, roots, gems, grains, metals, *etc.*, and placing them there together (1-19). The measurement of the lotus-shaped "*garbhādhāna*"-container used is given (20 ff.), along with precise directions for placing the various materials into it (20-34). *Homa* having preceded all this, the actual "*garbhādhāna*"-ceremony is done at night (50) by removing and then replacing this central container in the pit—the *ācārya* meditating all the while on *Bhūmi* (41b-49). The pit is then filled with bricks, and a *pīṭha*-pedestal is constructed atop this filled-in pit. A "*Vāstuyajña*" is (again) performed—all these ceremonies so far constituting one-fourth of the *pratiṣṭhā*-consecration of the temple (up to 56). This section is summarized by the observation that whosoever does this much gets the same rewards as he who finished a temple altogether (58a).

The chapter ends with an eulogy of any who undertake to build (and finish) a temple (58b-62).

XIII. प्रासादलक्षणपटल *Prāsādalakṣaṇapaṭala* (41 ślś.)

"Section Dealing with the Characteristics of Temples".

The first part of the chapter turns to the matter of measurements of different parts of the temple—walls of *prakāras*, *mañjari*, space between courtyards, the *jagatī*-portion of sanctuary, the "*mukha*"-*maṇḍapa* (1-7a). Then directions for the *prāsāda* itself are given—it being made in proportionate

measurement to the icon—and the horizontal floor-plan is discussed with its various parts, along with the decorations and some remarks concerning the sub-shrines of attendant deities (4b-24). Then the comparative heights of various parts of the temple are discussed (25-27). This is followed by a brief discussion of where the various deities should be located on the *vimāna* (?)—Mahāvarāha in the East, Narasiṁha in the South, Śrīdhara in the West, Hayaśīrṣa in the North, Jamadagni in the Southeast, Rāma in the Southwest, Vāmana in the Northwest and Vāsudeva in the Northeast. In the midst of this are other remarks concerning the various storeys (*bhūmi*) of the *vimāna* and what postures of the Lord are to be revealed there—giving directions for a building up to seven storeys (28-37). The closing *ślokas* turn to the respective heights of pillars, doors, altars, *etc.*—all to be in the same *tāla*-measure as the *prāsāda* itself (30-41).

XIV. प्रासाददेवतासंस्थापनपटल *Prāsādadevatāsaṁsthāpanapaṭala* (16 śls.)

"Section on the Location of Shrines for the Temple Compound".

The chapter turns to the location and identity of the 4, 8 or 12 sub-shrines that surround the main shrine of a temple (1-16). If the main shrine is dedicated to Vāsudeva, the four sub-shrines surrounding it will be to Vāmana (Southeast), Narasiṁha (Southwest), Hayaśīrṣa (Northwest) and Varāha (Northeast). If Nārāyaṇa is the main deity, Aṁbikā will be found in the Southeast, Bhāskara in the Southwest, Brahmā in the Northwest and Liṅga in the Northeast.

In a cluster of eight surrounding sub-shrines, when Vāsudeva is in the main shrine. He will be surrounded by Balarāma, Pradyumna, Aniruddha, Nārāyaṇa, Brahmā, Viṣṇu, Narasiṁha and Varāha. If Vāsudeva is in the center, He will be surrounded by the 8 directional deities of Indra, Agni, *et. al.* —or alternatively by the 8 Mother Goddesses. When Devī is in the main shrine, she will be surrounded by the 8 Mother Goddesses.

In a cluster of 12 surrounding sub-shrines, when Viśvarūpa (14) is located in the main shrine, He is surrounded by Keśava, *et. al.*

XV. शिलालक्षणपटल *Śilālakṣaṇapaṭala* (51 śls.)

"Section on Characteristics of Stones (for sculpting images)"

This chapter turns to the collection of stones for use in making images. The opening *ślokas* (1-20) list the preferred places for getting stones—these being presumably the same places "mentioned in the *śāstras*" and alternatives to these when the other places are not close at hand. Then the qualifications of color (21-30), "age" (31-34a) and "sex" (34b-37) are discussed. "Male" stones are to be used for icons, "female" stones for basements and pedestals

and "neuter" stones are to be used for "*piṇḍikā*" (38). Then the defects of stones are considered (39-46) before the chapter's conclusion—concerning the desirable qualities of stones (47-51).

XVI. वनयागपटल *Vanayāgapaṭala* (50 ślṣ.)

"Section concerning Rites done Outside"

When stones are to be collected, it is to be preceded by a particular ritual performed (in a forest?). Auspicious days for the commencement of this rite are suggested (1-2a). The rites are to be preceded by a *Narasiṁhapūjā* and other preliminaries (2b-10) whereupon, in the forest (or wherever the stone is to be quarried?) *homa* and sprinkling the rock with water and other rituals are done to the rock previously selected. Narasiṁha is invoked while lingering spirits are asked to leave, and after a night of fasting and sleep the *ācārya* with the *śilpins* takes the stone-cutting instruments and goes to the stone-bed selected. Facing either North or East the *śilpin* then cuts out a generous piece (11-44).

Similarly, when wood is going to be used, it also deserves to be done with all rituals observed. The wood or stone is carried back to the site of the temple and there, north of the *prāsāda*, it is put in a workroom, and fashioning of it is begun (45-50).

XVII. दिक्शान्ति *Dikśānti* (14 ślṣ.)

"*Śānti*-rites Required for Stones not Found in the Proper Places."

This chapter concerns an alternative method of taking stones: when they cannot be found in the proper and recommended spots, they may be quarried from another place, brought to the temple, buried in a place north of the *prāsāda*, then "requarried" with all the attendant rituals as if they had been discovered there! (1-14)

XVIII. प्रतिमालक्षण *Pratimālakṣaṇa* (57 ślṣ.)

"Characteristics of Icons"

This chapter commences the long sections which are to follow on iconographic and iconometric technical details. The chapter commences by pointing out that before a stone is worked upon, a pattern is lightly scored on the rock. Then bali-offerings are made, followed by *pūjā* (the *mantras* for which are given) (6). The *ācārya* and brahmins connected with all the preceding rites are then honored, whereupon work on the project of making images begins (7 ff.).

How to divide the pattern into 9 sections (*bhāga*) is given (8-17a).* The

* Or perhaps—since ch. XXIV, below, deals with nine *vyūhas*—this may be taken to mean that the 9 sections of the pattern are to refer to the *vyūhas*. Note (in ch. XXXV) that nine pots are used in *adhivāsa*-rites during *pratiṣṭhā*-installation ceremonies.

remainder of the chapter deals with general rules of iconometry (17b-57), presumably in reference to making an image of Vāsudeva (see 51).

XIX. पिण्डिकालक्षण *Piṇḍikālakṣaṇa* (7 śls.)

"Concerning Pedestals"

This chapter deals with how to execute the pedestal-base (?) for an icon. It is to be one-half the height of the icon.

XX. श्रीलक्षणपटल *Śrīlakṣaṇapaṭala* (16 śls.)

"The Section (describing the iconographic) Characteristics of Lakṣmī"

This chapter deals with iconometric (1-10) and iconographic (11-16) details for making images of Śrī. It is said that other details are to be found in the "*Saura Kāṇḍa*" (one of the four divisions of *Hayaśīrṣa-saṃhitā* but not as yet published).

XXI. वैनतेयलक्षण *Vainateyalakṣaṇa* (6 śls.)

"The Characteristics of Garuḍa".

This chapter turns to Garuḍa, and gives mainly iconographic details which must be sustained (1-5). The chapter closes with directions for making and properly placing the "*Garuḍa*"-*maṇḍapa* (6).

XXII. केशवादिप्रतिमालक्षणपटल *Keśavādipratimālakṣaṇapaṭala* (23½ śls.)

"The Section concerning the Iconographical Requirements of Keśava, *et. al.*"

The twelve *mūrtis* are called "*māsādhipatis*," "the Lords of the months"—and their origins are traced to the four *Vyūhas* (1-2). The iconography of Keśava is described (3b-4), and the same thing is done for Nārāyaṇa (5), Mādhava (6-7a), Govinda (7b-8), Viṣṇu (9-10a), Madhusūdana (10b-11), Trivikrama (12-14a), Vāmana (14b-15), Śrīdhara (16-18a), Hṛṣīkeśa (18b-19), Padmanābha (20-21a) and Dāmodara (21b-22). In each case, their wives should be shown holding a lotus and *vīṇā* (23-24a).

XXIII. दशावतारप्रतिमालक्षण *Daśāvatārapratimālakṣaṇa* (38 śls.)

"Concerning Icons of the Ten *Avatāra*-incarnations".

This chapter turns to the general iconographical directions for making the ten *avatāra*-forms:* Matsya (2-4), Kūrma (5-7), 2 types of Varāha (8-14), Narasiṃha (15-23), Vāmana (24), Jāmadagnya (25-27), Rāma (28-31), Balarāma (32-33), Buddha (34) and Kalkin (35-38).

* Note that Kṛṣṇa is omitted from this list.

XXIV. नवव्यूहप्रतिमालक्षण *Navavyūhapratimālakṣaṇa* (22½ śls.)

" Regarding the Images of the Nine *Vyūhas* " *.

Ādimūrti Vāsudeva having already been treated (ch. XVIII, above) this chapter turns to the other form of Vāsudeva with two hands (3-4a), then to Baladeva (Saṁkarṣaṇa) (4b-5), to Pradyumna with his wife (6-9a), to Aniruddha (9b-10), to Nārāyaṇa (11-16), to Viṣṇu with eight arms (17-19a), to Narasiṁha (19b-21) and to Varāha (22-23a).

XXV. प्रतिमालक्षण *Pratimālakṣaṇa* (25 śls.)

" Characteristics of (Some Other) Images ".

This chapter deals with some rules for iconography related to miscellaneous forms: the eight-armed aspect of the Lord on His vehicle (1-3a), Lakṣmī and Sarasvatī (3b), Viśvarūpa (4-8), Jalaśāyī (9-11a), and Hariśaṅkara (11b-15). There is also a closing section on the iconography for the Lord's horse-faced shape (Hayaśīrṣa = Hayagrīva) (16-25).

XXVI. ग्रहप्रतिमालक्षण *Grahapratimālakṣaṇa* (11½ śls.)

" Concerning the Icons of the Planetary Deities ".

The nine personified planets are here treated iconographically: Sun (Āditya: 1, also 3-8a), and Moon (Soma: 2); then Aṅgāraka (Mars), Budha (Mercury), Guru (Jupiter), Rāhu and Ketu (explanation for eclipses), Sauri (Saturn) and Bhārgava (Venus) (8b-12a).

XXVII. मातृलक्षण *Mātṛlakṣaṇa* (21½ śls.)

" Characteristics of the Female Deities "

This chapter deals with the female consorts of the various gods: Brahmā's wife (1-4a), Śiva's wife (4b-6a), Viṣṇu's wife (6b-7a), Varāha's wife (7b-8), Mahendra's wife (9), Cāmuṇḍā (10-12), Vināyaka's wife (13-19) and Ṣaṇmukha's wife (20-22a).

XXVIII. लोकेशप्रतिमालक्षण *Lokeśapratimālakṣaṇa* (14 śls.)

" Iconography of the Directional Deities "

The iconography for the following eight directional dieties are given: Indra (1-2), Agni (3-4), Yama (5-6), Nirṛti (7), Varuṇa (8), Vāyu (9) Kubera (11) and Rudra (12-14).

XXIX. रुद्रप्रतिमालक्षण *Rudrapratimālakṣaṇa* (28 śls.)

" Iconography of Rudra "

* Listing nine rather than four *vyūhas* is extremely unusual ; *cf. Pauṣkara-saṃhitā* XXXIII, in which nine aspects, including the four *Vyūhas*, are mentioned.

This chapter describes the various shapes that Rudra takes, including his Ardhanārī form. (1-28).

XXX. गौरीप्रतिमालक्षण *Gaurīpratimālakṣaṇa* (21½ śls)

"Iconography of Gaurī"

Gaurī, Śiva's wife, in her forms Lalitā and Caṇḍikā is then described in her 2-armed or 4-armed aspect. Iconographic details are given for each (1-13a).

XXXI. लिङ्गलक्षण *Liṅgalakṣaṇa* (22½ śls.)

The iconographic details of the *liṅga*-aniconic form are given here in detail (1-23a).

XXXII. पिण्डिकालक्षण *Piṇḍikālakṣaṇa* (12 śls.)

"Characteristics of Pedestals".

The base on which an image is placed must be made with all care, whether it be solid or hollow, and must be of a certain proportion to the image. It should be carefully measured (1-12).

XXXIII. कालपरीक्षण *Kālaparīkṣaṇa* (22 śls.)

"Selecting the (proper) Time".

There are five kinds of *pratiṣṭhā*-rituals of installation (they are not named). The term itself refers to placing the icon on its pedestal. This action is a symbolization of the Lord (the *arcā*-icon) coming together with Śrī (*śakti*, *prakṛti*, the base) (1b-3). The rules for installing an icon should be drawn from the same source as were the rules used for making the icon. Then comes the listing of auspicious months, days, times *etc.* for commencing *pratiṣṭhā*-rites (4-22).

XXXIV. दिक्पालपटल *Dikpālapaṭala* (42 śls. + prose)

"The Section on the *Dikpāla*-rites"

The first part of the chapter (1-40) deals with all the preparations for *pratiṣṭhā*-rites—petitioning the lingering spirits to go away, constructing the special *maṇḍapa*, preparing the *kuṇḍa*-firepits therein for *homa*, *etc.* The later part of the chapter (41-42—with long prose insertion) gives *mantras*, *etc.* and other directions for the *dikpāla* worship that must be done within the *maṇḍapa* before proceeding further in taking over the site [*bhūparigraha*].

XXXV. कलशाधिवासन *Kalaśādhivāsana* (46 śls.) *

"Consecration of the Pots"

The narrative moves now to the preparation of the nine pots to be used in the *pratiṣṭhā*-rites—how placed, what filled with, *etc.*

* Some *ślokas* here seem wanting; there is no *jalādhivāsa* section.

XXXVI. स्नपन *Snapana* (66½ śls.)

"The Bathing Rites"

Homas are done in the "*yāga*"-*maṇḍapa*, the icon is placed on a bed of colored-rice, the icon is covered with a cloth and taken on a palanquin to the "*snapana*"-*maṇḍapa*, where *snapana*-rites are done. Pure water is poured over the icon first. This cleanses away all "*śilpadoṣas.*" Then, one by one, the other pots are poured to the accompaniment of *mantras*. In the same manner, *snapana*-rites should also be done to the *piṇḍikā*-pedestal as well. The icon, on a *ratha*-vehicle, is then taken back to the "*yāga*"-*maṇḍapa* where it is laid on a *śayana*-bed; the pedestal is put on a separate *śayana*-bed. *Pūjā* is done. For every drop of liquid poured on the Lord, the *yajamāna* may expect to live 1000 years in "*svargaloka.*"

XXXVII. अधिवास *Adhivāsa* (92 śls.)*

"Consecration"

For the Presence of the Lord in all His Power to dwell in the icon it is necessary to invoke various divine energies with specific *mantras* (1-44a). The Real Presence of Vāsudeva is also to be invoked in each part of the icon in the form of deities, only following which may various honors be given to the icon (44b-70). *Homas* are done, and then four cows representing the four major rivers are milked (and this is offered as a *homa*?) whereupon brahmins are fed (71-92).

XXXVIII. रत्नन्यास *Ratnanyāsa* (62 śls.)*

"The Rites of Gem Burial"

This chapter turns to the procedure involved in placing the icon on the pedestal in the *garbhageha*-sanctuary. Where exactly the icon is to come in the sanctuary room is given. The rules vary according to the posture of the icon and its identity (1-15). The pedestal (which is "neuter," and made of stone only, 62a) is installed first and in it (in a cavity made for the purpose) gems, *etc.* are placed—while offerings of grains and gems are simultaneously made in the various courtyards to "protect" the central gem-burial (17-28a). The steps for performing "*ratnanyāsa*"-rites are given, along with *mantras*. Certain alternatives to follow for some of the details enjoined are also given (28b-59). Thinking of the pedestal as Śrī, after *pūjā*, the icon of the Lord is fixed on it. For all *prāsādas*, the *pratimā*-icon is called "*jīva*" (61b).

XXXIX. प्रतिष्ठा *Pratiṣṭhā* (74 śls.)

"Installation Rites"

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* Some *ślokas* seem to be missing.

"*Ratnanyāsa*" having been done, then, after certain other rites, the deity to be sanctified is washed with *mantra*-invoked water. The icon is then taken in procession around the village, whereupon it is placed in front of the temple. There a *snapana*-bath is given, following which four ladies whose husbands are alive (16b) are to come, cover the icon, touch it (*sparśana*) with *darbha*-grass, and bathe it again. Next the *ācārya* offers various honors to the icon and, afterwards at an auspicious time, fixes it on its pedestal (30a). He then attends to "*sajīvakaraṇa*"—giving "life" to the icon—and fixes God's Presence in it; this is done by means of *mantras*.

Omens may be sought to prove that God's Presence is really there (38bff.), and if so indicated, the *ācārya* immediately performs *dvārapūjā*. After this, he installs Garuḍa and the other subsidiary deities.

Payment and other honors are then to be given to the *ācārya* (including a modern house on the site of the "*yāga*"-*maṇḍapa*). The chapter ends with a list of the benefits that come of seeing icons installed thus into a temple.

XL. अवभृथस्नान *Avabhṛthasnāna* (23½ śls.)

"The Special "*Avabhṛthasnāna*" Drenching".

This chapter turns to the injunctions for taking the ritual bath marking the end of such auspicious, festive *pratiṣṭhā*-occasions. The ritual bath is known as "*avabhṛthasnāna*"—but in this case the bath is given to the newly-installed icon using 81 pots. Then, after food has been duly offered, *bali*-offerings are made (1-24a).

XLI. बलिदान *Balidāna* (26½ śls.)

"*Bali*-offerings".

This chapter contains detailed directions on how to make *bali*-offerings daily—from the time *pratiṣṭhā* rites are completed, thereafter (1-27a).

XLII. द्वारप्रतिष्ठा *Dvārapratiṣṭhā* (31 śls.)

"Installation of Divine Powers in the Sanctuary Entrances".

Whether the *pratiṣṭhā* rites are done to the temple sanctuary's door-ways first or to the central icon first is a matter of choice. In either case, however, the procedure is essentially the same—and in this chapter the steps for investing the door-joints, the lintel and the threshold with the presence of deities are given (1-31).

XLIII. हृत्प्रतिष्ठा *Hṛtpratiṣṭhā* (16½ śls.)

"The Vital Part of Installation Rites".

After finishing the *vimāna*-structure up to the point known as "*śukanāsā*," then a rite called "*hṛtpratiṣṭhā*" is to be done. Here the rite consists mainly

of putting a pot filled with gems, *etc.* as a finishing element atop the *vimāna*-tower. Alternatively, a discus or a *mūrti* of Viṣṇu may be used. Thus steps for the rite are given in moderate detail here.*

XLIV. ध्वजप्रतिष्ठा *Dhvajapratiṣṭhā* (60½ śls.)

"Installing the Flag"

The flag-pole is made of wood but ornament on it of *cakra, etc.* may be made of stone, metal, *etc.* Details for making the flag-pole—which here seems to be a permanent fixture of the temple compound, and not a temporary thing replaced at each festival—are given. Also rules for its sanctification are given. There is also a notable passage here (12-19) concerning the symbolism of the parts of the *vimāna*-structure and of the temple compound on the analogy to the human body, with the *pratimā* being the "*jīva*" of the whole.

CRITICAL REMARKS

This title *Hayaśīrṣa-saṃhitā* does not appear in any of the canonical lists except the one in the second chapter of the "Ādi-kāṇḍa" itself (where, not surprisingly, it is listed first) and in the presumably derivative lists found in *Agni Purāṇa* (XXXIX: 2-5)** and in *Maheśvara Tantra* ("Jñānakāṇḍa" XXVI: 17-20a). The titles "Vāgīśa" (*Pādma* 22/108) and "*Hayagrīva*" (*Puruṣottama* 43/106; *Mārkaṇḍeya* 72/91; *Viṣṇu Tantra* 52/154) may or may not refer to the work under consideration, these being synonyms for the horse-faced aspect of the Lord. A fragment quoted from a "*Hayagrīva-saṃhitā*" in Vedānta Deśika's *Pāñcarātrarakṣā* (*adhy.* I) is too short to identify positively, although it is likely that it comes from our *Hayaśīrṣa-saṃhitā*.

Other quotations that may or may not derive from the work at hand are found in materials coming from the 12th century Halāyudha in *Purāṇasarvasva* (late 15th century), in Raghunandana's *Maṭha-pratiṣṭhā-tattva* (16th century), and in the *Haribhaktavilāsa* (17th century). The entire issue is complicated by the fact that there exists in manuscript a portion of another Pāñcarātra work called "*Hayagrīva Tantra*" (Adyar *ms.* 26. E. 11, of which remains one *paṭala* only, a dialogue between Pārvatī and Īśvara) that might also have served as source for the various quotations.

The facts, however, that nine—rather than the usual four—*vyūhas* are assumed in this text (see ch. XXIV; cf. XVIII: 8-17a, XXXV), that offerings

* In other *saṃhitā*-texts the comparable activities are found under the instructions outlined for "*mūrdheṣṭakā*" rites, also followed by the subsequent placement of the finial.

** According to Stella Kramrisch, *The Hindu Temple*, p. 105 n., *Agni-purāṇa* XLI is completely dependent upon ch. XIII of the "*Ādi-kāṇḍa*" of *Hayaśīrṣa-saṃhitā*; ch. XIII of *Ādikāṇḍa* is also (elsewhere?) used.

of mutton are mentioned as part of "*Vāstupūjā*" (ch. IX), and that certain groups are specifically mentioned (ch. V) all provide suggestive materials for dating this work fairly early. The list of twenty-five canonical titles (ch. II), for some of which at least approximate dates may be assigned, makes the dating of this work, however, considerably less easy than it might at first seem. In the foreword to the 1952 edition of the first fourteen chapters of the "Ādi-kāṇḍa," the editor tentatively sets the date for the composition of the *Hayaśirṣa-saṃhitā* near 800 A.D. Upon further study of this work in the context of other known works of the extant Pāñcarātra corpus, this tentative suggestion may stand in need of revision. The same editor adduces certain evidential data suggesting a North Indian origin for the text—a factor to be borne in mind by those who take up the critical problems of dating this text.

ADDENDUM ONE

Some notion of the contents of the remainder of *Hayaśīrṣa-saṃhitā* may be gleaned from the following chapter-titles:—

SAṂKARṢAṆA-KĀṆḌA:

1. śrīsthāpana
2. vihagendrasthāpana
3. cakrapratiṣṭhā
4. viśeṣavidhi
5. caturmukhasthāpana
6. nṛsiṁhapratiṣṭhā
7. varāhasthāpana
8. puruṣottamasthāpana
9. vāmanasthāpana
10. vaikuṇṭhasthāpana
11. hayaśīrṣapratiṣṭhā
12. aniruddhapratiṣṭhā
13. jalaśayanapratiṣṭhā
14. daśāvatārapratiṣṭhā
15. anantapratiṣṭhā
16. viśvarūpapratiṣṭhā
17. liṅgapratiṣṭhā
18. rudramūrtipratiṣṭhā
19. aradhanārīśvarapratiṣṭhā
20. hariśaṅkarapratiṣṭhā
21. mātṛṇāṃ sthāpana
22. bhairavasthāpana
23. ādityapratiṣṭhā
24. gauṛīsthāpana
25. gaṇapatisthāpana
26. navagrahalokapālasthāpana
27. acalapratimāpratiṣṭhā
28. calaliṅgapratiṣṭhā
29. lekhārcāpratiṣṭhā
30. citrapratiṣṭhāpaṭala
31. vidyāpratiṣṭhā
32. vāpīkūpataḍāgapratiṣṭhā
33. sabhāpratiṣṭhā
34. samudāyapratiṣṭhā
35. jīrṇoddhāravidhi
36. utsavapaṭala
37. yajñāvabhṛthasnānavidhi
38. śrīvivāhavidhi
39. gaurīvivahavidhi

LIṄGA-KĀṆḌA:

1. pratimālakṣaṇa
2. gaurīpratimā
3. kālalakṣaṇa
4. yajñārambha
5. kalaśādhivāsa
6. ācāraśuddhi
7. lakṣaṇoddhāra
8. snānavidhi
9. piṇḍikāsthāpana
10. adhivāsana
11. brahmasthāpana
12. liṅgapratiṣṭhā
13. caṇḍayāga
14. balidānavidhi
15. vṛṣalakṣaṇa
16. vṛṣabhapratiṣṭhā
17. jīrṇoddhāravidhi
18. dvārapratiṣṭhā
19. hṛdayapratiṣṭhā
20. dhvajārohaṇavidhi

SAURA-KĀṆḌA :

1. vāstupuruṣanirṇaya
2. bhūtalakṣaṇa
3. śaṅkulakṣaṇa
4. arghyadāna
5. vāstupuruṣavidhi
6. vaṁśādilakṣaṇa
7. prāsādalakṣaṇa
8. śalyoddhāra
9. adhivāsana
10. pādapratiṣṭhā
11. pīṭhalakṣaṇa
12. piṇḍikālakṣaṇa
13. piṇḍikālakṣaṇa
14. prāsādapratiṣṭhā
15. vimānapratiṣṭhā
16. prāsādalakṣaṇa
17. prāsādalakṣaṇa
18. prāsādalakṣaṇa
19. prāsādalakṣaṇa
20. dvāralakṣaṇa
21. vanayāga
22. pratimārambha
23. pratimālakṣaṇa
24. pratimālakṣaṇa
25. garbhalakṣaṇavidhi
26. pratimāyā guṇadoṣau
27. ādityapratimā
28. somapratimā
29. maṇḍalalakṣaṇa
30. agnikāryavidhi
31. sthāpanavidhi
32. adhivāsana
33. bhānupratiṣṭhā
34. cāturthikavidhi
35. balidānavidhi
36. yātrādhivāsa
37. snapanotsava
38. pratiṣṭhā
39. dvārapratiṣṭha
40. hṛtpratiṣṭhā
41. dhvajārohaṇavidhi
42. pavitrārohaṇa
43. abhiṣekavidhi

Note :—Complete manuscripts of the *Hayaśirṣa-saṃhitā* are available at Adyar Library and Research Centre (36. A. 1—*Devanāgarī* script), the Library of the Asiatic Society of Bengal, Calcutta (No. 4200), and perhaps elsewhere; several incomplete versions are available. Care should be taken to distinguish the *Hayaśirṣa-saṃhitā* of the *Pāñcarātrāgama* with another " *Hayaśirṣa-saṃhitā* "—a work of seven *paricchedas* and comprising 2250 *granthas* divided into 199 chapters on *mantraśāstra* (*e.g.*, Adyar 33. A. 1 and 2), as well as the " *Hayagrīva-saṃhitā* " already noted.

ADDENDUM TWO

List of Saṃhitā Titles found in the Hayaśīrṣa-Saṃhitā "ĀDI" II: 2b-10a:

1. Hayaśīrṣa
2. Trailokyamohana
3. Vaibhava
4. Pauṣkara
5. Nāradīya
6. Prāhrāda [*v.l.* Prāhlāda]
7. Gārgyagālava
8. Śrīpraśna
9. Śāṇḍila
10. Īśvara-saṃhitā
11. Satyoktam [*v.l.* Satproktam]
12. Vāsiṣṭha
13. Śaunaka
14. Nārāyaṇīya
15. Jñānārṇava
16. Svāyambhuva
17. Kāpila
18. Vihagendra
19. Ātreya
20. Nārasiṃhākhya
21. Ānandākhya
22. Aruṇa
23. Baudhāyana
24. Vaiśvāvatārita
25. [Aṣṭākṣaravidhāna] Mahātantra

The passage listing these titles concludes by saying that originally there were only these twenty-five. Later on, however, *saṃhitā*-works multiplied in numbers. But all of them are to be understood to be derived from the ones named above. Then are named eight additional titles to illustrate the point: *Bhāgavata, Śivokta, Viṣṇubhāṣita, Padmodbhava, Vārāha, Sāmānya-saṃhitā, Vyāsokta-saṃhitā* and *Parama-saṃhitā.*

Hayaśīrṣa-saṃhitā, "Ādi", II: 2b-10a.

CORRIGENDA

No attempt is made here to list unimportant misspellings, nor to point out each time there has been an inconsistency in our usage of English and American spellings (e.g. ' color ' *in one place,* ' colour ' *in another place) nor to call attention to obvious lapses by the printers, nor to correct minor mistakes in punctuation and the like. Rather, the effort has been to concentrate on the matters which, if not noted, might lead the serious reader into error or create confusion in his comparison of our descriptive condensations with the Sanskrit texts.*

Also, *note generally, all references to* ' Index ' *should be taken to refer to what is in the second, supplementary volume to this one, soon to be published.*

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p. 9 : ch. VIII, line 2, read ' Vasiṣṭha ' (for ' Visiṣṭha ').

p. 80 : ch. XXI, 3rd paragraph, last line, read ' thoughts on God ' (for ' thoughts of God ').

p. 85 : first footnote, add to last sentence there, ' *e.g., gopuras,* subsidiary *maṇḍapa*-shrines, etc. Also, such matters as the emphasis on the *pañcasaṃskāra*-rites (XXI : 284-448) would seem to point to a later, rather than an earlier, date of composition.

p. 91 : ch. XII, line 5, read ' oblations ' (for ' obligations ').

p. 105 : add note to *Addendum* : ' Almost identical to *Bhāradvāja-saṃhitā*[1] list. See *infra,* pp. 326-7. '

p. 107 : *General Introduction,* line 7, read ' (12/100) ' at beginning of line.

p. 114 : second paragraph, line 4, read ' among whom was ' (for ' among who was ').

p. 118 : ch. VII, line 1, read ' (2-19a) ' (for ' (2-17a) ').

p. 119 : ch. X, line 2, read ' comprise it ' (for ' comprise in ').

p. 125 : line 2, read ' penitential-*vrata* ' (for ' penantial-*vrata* ').

p. 129 : *Critical Notes,* line 9, read ' in the wake ' (for ' in the work ').

p. 142 : ch. I, line 3, read ' *bhukti* ' (for ' *bhakti* ').

p. 147 : see *SUMMARY BIBLIOGRAPHY* for publication data concerning the recent critical edition of this title.

p. 149 : ch. I, new printed edition contains 79-1/2 *śls.* ; last paragraph, first line, read ' their ' (for ' there ') ; Ch. II, new printed edition contains 166 *śls.*

p. 150 : ch. III, new printed edition contains 123-1/2 *śls.* ; ch. IV. 97 *śls.*

p. 151 : ch. V, new printed edition contains 100-1/2 *śls.* ; ch. VI, 51-1/2 *śls.*; ch. VII, 106 *śls.*, read in title ' Rules for Initiation ' (for ' Rules of Institution ').

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p. 152: ch. VIII, new printed edition contains 80-1/2 *śls.*; ch. IX, 346-1/2 *śls.*

p. 154: ch. XI, new printed edition contains 97-1/2 *śls.*

p. 155: ch. XII, new printed edition contains 79-1/2 *śls.*; XIII, 389-1/2 *śls.*; ch. XIV, 163-1/2 *śls.*

p. 156: ch. XV, new printed edition contains 256-1/2 *śls.*

p. 157: ch. XVI, new printed edition contains 29-1/2 *śls.*; XVII, 87 *śls.*; XVIII, 95 *śls.*

p. 158: ch. XIX, new printed edition contains 174 *śls.*

p. 159: ch. XX, new printed edition contains 128 *śls.*

p. 160: ch. XXI, new printed edition contains 36-1/2 *śls.*; XXIII, 85-1/2 *śls.*

p. 161: ch. XXIV, new printed edition contains 107-1/2 *śls.*; XXV, 397-1/2 *śls.*

p. 162: ch. XXVII, new printed edition contains 69-1/2 *śls.*

p. 176: footnote, read 'ch. XIX' (for 'ch. XXIX').

p. 177: ch. XXIV, line 2, read 'some' (for 'same').

p. 178: ch. XXVIII, line 13, read 'in as much' (for 'in a much').

p. 181: *Introductory Remarks*, line 7, read 'each' (for 'ecah').

p. 197: see *SUMMARY BIBLIOGRAPHY* for publication data concerning recent editions of this title.

p. 204: ch. IX, line 3, read 'islands' (for 'island').

p. 205: footnote, add precise reference 'II.i.22 ff'.

p. 225: ch. I, line 9, after '*dīkṣā*' insert close-parenthesis.

p. 267: ch. XIV, line 1, read 'preliminary' (for 'perliminary').

p. 272: ch. XXVII, line 5, read 'In "*caitra*"-month' (for '" In *caitra* "-month').

p. 284: line 16, read 'on the Lord's' (for 'in the Lords').

p. 287: ch. XXXI, line 1, read '*pavitrāroha(pa)ṇa*-ceremonies.'

p. 288: ch. XXXI, last paragraph, line 2, read '(235-257)' (for '2 5-257)').

p. 294: ch. XLIII, line 4, read 'ritually' (for 'rituilay').

p. 299: line 14, read 'His' (for 'He').

p. 305: ch. II, line 5, read 'in' (for 'on').

p. 313: ch. VI title, read 'Discussion...' (for 'Decision...').

p. 314: ch. X, add title 'Discussion about God.'

p. 315: next-to-last line, read 'descriptions' (for 'description').

p. 328: see *SUMMARY BIBLIOGRAPHY* for more information regarding publication of this title. Note that many of the chapters with lapses shown in our "Description of Contents" have been fleshed out by comparison with other manuscripts, which, in turn, results in slightly different *śloka*-counts per chapter.

p. 344: see *SUMMARY BIBLIOGRAPHY* for a recent translation into English of this title.

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p. 353 : ch. XVIII, line 2, read ' discoursing ' (for ' discussing ').

p. 356 : ch. XXIX, line 5, read ' lightning ' (for ' lighting ').

p. 359 : ch. XXXVII, line 4, read ' *navapādmamaṇḍala* ' (for ' *navapāda-maṇḍala* ') ; line 11, read ' the ' (for ' to ').

p. 364 : *Critical Notes*, line 4, read ' now available through E. J. Brill, Leiden, fulfils as great a need as ' (for ' under...... as ').

p. 365 : see *SUMMARY BIBLIOGRAPHY* for publication data concerning the recent critical edition of this title.

p. 368 : ch. III, line 4, read ' routines ' (for ' rutince ').

p. 370 : ch. VII, new printed edition contains 64-1/2 *śls.*; ch. VIII, 53 *śls.* + gaps.

p. 371 : ch. X, new printed edition contains 187 *śls.*

p. 372 : ch. XII, new printed edition contains 68 *śls.*

p. 374 : ch. XV, new printed edition contains 77-1/2 *śls.*

p. 375 : ch. XVI, new printed edition contains 120-1/2 *śls.*

p. 376 : ch. XVII, new printed edition contains 256-1/2 *śls.*; ch. XVIII, 189 *śls.*

p. 377 : ch. XIX, new printed edition contains 194 *śls.* ; ch. XX, 59-1/2 *śls.*

p. 378 : ch. XXI, new printed edition contains 122-1/2 *śls.*

p. 379 : ch. XXIV, new printed edition contains 101-1/2 *śls.*; line 10, read, ' *japa—adhivāsa*-rites ' (for ' *japa-adhivāsa*-rites ').

p. 380 : ch. XXV, new printed edition contains 186 *śls.* ; ch. XXVI, 91 *śls.*

pp. 384/385 : here should be *VIṢṆU-SAṂHITĀ* entry, incorrectly placed pp. 473-493, *infra.*

p. 386 : last line, read ' once ' (for ' one ').

p. 395 : see *SUMMARY BIBLIOGRAPHY* for publication data concerning the recent critical edition of this title.

p. 396 : ch. I, new printed edition contains 59-1/2 *śls.*

p. 397 : ch. III, new printed edition contains 86-1/2 *śls.*; ch. IV, 39 *śls.*

p. 398 : ch. VI, new printed edition contains 29 *śls.*; ch. VII, 31 *śls.*

p. 399 : ch. X, new printed edition contains 151 *śls.*

p. 400 : ch. XII, new printed edition contains 44 *śls.* + 44 *mantras*

p. 401 : ch. XIII, new printed edition contains 75-1/2 *śls.*

p. 402 : ch. XV, new printed edition contains 121-1/2 *śls.* ; ch. XVI, 131 *śls.*

p. 403 : ch. XVII, line 6, read ' appropriateness ' (for ' appropriatenes ').

p. 404 : ch. XX, new printed edition contains 361-1/2 *śls.*

p. 405 : ch. XXII, new printed edition contains 194 *śls.*

p. 406 : ch. XXV, new printed edition contains 58-1/2 *śls.*

p. 407 : ch. XXVI, new printed edition contains 212-1/2 *śls.*

p. 409 : ch. XXX, new printed edition contains 57-1/2 *śls.*; ch. XXXI, 20 *śls.*

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p. 410: ch. XXXII, new printed edition contains 31 *ślṣ.* + gaps.

p. 411: ch. XXXIII, new printed edition contains 23-1/2 *ślṣ.*; line 2, read 'proffered' (for 'proferred').

p. 412: ch. XXXVI, new printed edition contains 160 *ślṣ.*

p. 414: ch. XXXVIII, new printed edition contains 78 *ślṣ.*; ch. XXXIX, 351 *ślṣ.*, the editor having followed our suggestion in *Critical Notes* made available to him.

p. 418: ch. I, line 6, read 'men' (for 'man'); ch. II, line 5, read 'is constituted of' (for 'itself continues').

p. 432: ch. XII, insert at beginning of line 2, '*abhiṣeka*-libations'.

p. 445: ch. XLVI, insert in line 2 after 'prose' a close parenthesis and comma.

p. 448: see *SUMMARY BIBLIOGRAPHY* for publication data concerning the recent critical edition of this title.

p. 461 ff.: *NOTE* —— The editor of the new printed edition of *Śrīpraśnasaṃhitā* (see *SUMMARY BIBLIOGRAPHY* for details) has chosen to combine what we show in our *Description of Contents* as chs. XXVIII and XXIX into one, long chapter numbered 28, containing over 320 *ślokas*. Thus, to look up a matter from our *Description of Contents* in the new edition, the reader must —— starting with ch. XXIX onward —— subtract one digit from our Roman-numeral chapter-numbers (*e.g.*, our ch. XLI=40 in new edition; our chapter LI=50 in new edition; *etc.*). Note also the *śloka*-counts in the new edition vary here and there from our statements, due to additional stanzas Mrs. Padmanabhan found in certain manuscripts she consulted, following our suggestions provided in correspondence and conversation. In our "*INDEX*" —— to come in a supplementary volume to this present volume —— all inconsistencies between our *Description of Contents* and the new printed edition will be resolved to accord with the now-widely available version Mrs. Padmanabhan has edited for KSV, Tirupati.

The extremely illuminating lists of parallel passages summarized by Mrs. Padmanabhan, pp. lxvii-lxxxxvi [*sic*], showing corresponding passages in *Pādma*, *Sāttvata* and *Īśvara*[1], was a matter we had also discovered independently, and demonstrated in *A Sourcebook of Vaiṣṇava Iconography* (Pāñcarātra Pariśodhana Pariṣad Publication No. 2, Madras, 1969), *passim*. Mrs. Padmanabhan is to be congratulated for her forceful, exhaustive and definitive tables illustrating the interdependence of these important texts.

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pp. 473-493: *VIṢṆU-SAṂHITĀ* should appear earlier, between pp. 384/385, *supra.*

p. 492: ch. XXIX, add the following condensation of *śls.* 69-109a, inadvertantly omitted from our *Description of Contents* of this chapter when printed:

Returning to the matter of *dīkṣā*-initiation, it may be given—as may also *upanayana*-investiture—to women as well as to *śūdras.* But in these cases, the ceremonies are done with "tantric" *mantras* only (69-70). As for the issue of *pratiloma* and *anuloma* marriages, the latter may receive *dīkṣā*, but only the *sūta*-community among the *pratiloma*-offsprings are eligible for initiation (71-73).

'Turning to the four *āśrama*-stages, it is pointed out that there are modes of behavior appropriate to each stage. And, among *brahmācārins* there are three groups, each with defined practices—"*liṅgins,*" "*śiṣyas,*" "*upāsakas.*". All of these observe similar, strict rules of diet, deportment and dress, but the "*liṅgins*" bear the [brand] marks of Viṣṇu and worship the Lord; while the "*śiṣyas*" perform *saṃdhyā*-prayers thrice daily and worship their god; the "*upāsakas*" bathe thrice daily and wait upon their guru (74-79a). *Gṛhasthas,* divided into four groups—"*vratins,*" "*gṛhasthas,*" "*āḍhyas*" and "*ācāryas*"—are characterized by certain duties and moral qualities (79b-84). *Vānaprasthas* are also categorized into four groups—"*vaikhānasas,*" "*tantrins,*" "*cīrins,*" and "*gurus*" (85-89a). The *yatins* [= *sannyāsins*] are respectively called "*haṃsas,*" "*paramahaṃsas,*" "*bhagavāns*" and "*prabhus*"—and their modes of behavior differ according to the amount of food eaten, the marks worn on their bodies, the type of staff they carry, the number and types of rituals they attend to, *etc.* (89b-95a).

The remainder of the chapter deals with the observances to be done daily; with the *mantras* properly to be employed; with rules of proper etiquette in regard to one's guru; and with rules for eating properly (95b-109a).'

p. 492: ch. XXX, line 3 and 4, read 'The more specific yogic rules to be practised by a devout observer of the *pañcakāla*-routines are then given (5-52)' (for 'The more specific yogic rules....are then given (5-52)').

p. 494: add to the last footnote, 'See pp. 160ff. of that volume.'

p. 495: ch. IV, end of line 3, read 'be willing to submit to' (for 'be willing to.').

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p. 498: ch. VIII, end of line 7, read 'to be taken care of' (for 'to be taken care').

p. 503: ch. VIII, line 3, read 'then' (for 'them').

p. 504: ch. X, last sentence, read 'duly initiated—are listed' (for 'duly initiated are listed').

p. 510: ch. VIII, line 3, end, read 'initiates' (for 'initiate').

p. 512: top line, read '*astra*' (for '*asṭra*').

p. 514: *Introductory Remarks*, line 12, insert start-parenthesis mark before 'e.g., ..'.

p. 516: ch. II, line 3, read 'brahmins'' (for 'brahmin's).

p. 527: ch. XVII, second paragraph, last sentence, read 'seven days while also' (for 'seven days to while also').

p. 530: line 13, read 'has its' (for 'have their').

p. 535: line 1, add before sentence beginning "Further search..": 'And there are over 130 *ślokas* on "*utsava-prāyaścitta*" identified as belonging to "*Sātvata-saṃhitā*" in *Prāyaścittapaṭala* (MT 2996).'

p. 549: line 2, read 'The' (for 'Thus').

ADDENDA

For

' Summary Bibliography '

**NĀRĀYAṆA-SAṂHITĀ*

NĀRĀYAṆA-SAṂHITĀ

Editor : N. C. H. Raghunāthācārya.

Śrībhāṣya Bhagavadviṣayācārya Pīṭha, Śrīraṅgam, 1970.

26, 298 pp. (*Telugu*-script)

Contents—Preface in Telugu by editor—Statement by publisher—Detailed Table of Contents—Text in Sanskrit based on an incomplete manuscript, with marginal guide to contents, occasional footnotes.